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EXPERIMENTAL STUDIES IN VOCAL EXPRESSION*

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IN 1910, Dr. W. A. Aikin expressed the growing conviction of those interested in the scientific study of vocal expression when he said: "The linguist, elocutionist, and musician can no longer be accepted as authorities upon vocal science."

The teaching of vocal expression has long been characterized by a multiplicity of theories, dogmas, and opinions of a highly controversial nature; by a lamentably unscientific spirit of intolerance; and by an utter unwillingness to submit divergent hypotheses to the unequivocal arbitrament of controlled laboratory experimentation. Workers in the field of voice have seemed inexcusably tardy in appropriating and appraising the results of scientific study in allied fields; in bringing down to date their knowledge of anatomy, physiology, psychology, physics, and phonetics; and in using modern experimental methods and technique in the solution of their own special problems.

Many teachers of voice have held that the voice is an indissoluble part of a mystical, occult, transcendental entity usually designated as *personality* or *soul* which is by nature above and beyond analysis. Others have maintained a slightly different point of view which seems to render scientific study equally futile, viz. that the essential mechanism of voice is *mental*. Those who proceed upon this second hypothesis generally conceive of *mind* as a

* Read at the Cincinnati Convention, December, 1923.

mysterious essence or substance residing somewhere in the body, usually in the brain, and manifesting itself through an unanalyzable mechanism of control over the vocal apparatus.

The old, orthodox psychology seemed capable of throwing little light on the problems of vocal expression. With its postulate of a mental and physical dualism, and with its uncertainty as to the relation between the two elements, it seemed to invite an unfortunate choice between the objective and the subjective which resulted in the neglect of one or in an absurdly unscientific compromise. Witness the well-known analysis of vocal expression: *mind, body,* and *voice!*

The new psychology with its insistence upon the essential unity of the organism as a stimulus-response mechanism has brought an increased demand for and a higher evaluation of objective data. More and more are we coming to see that the best way to learn what the organism *is* must be to study what the organism *does*. This attitude has been responsible in some measure at least for such significant beginnings as have been made in the scientific study of vocal phenomena. Conspicuous among those who have already contributed to the infant science of voice are: Scripture, Woolbert, and Merry.

As I here attempt a fifteen hundred word statement of my work which, although it produced only very modest results, extended throughout a period of five years and, when first written up,[1] was "boiled down" to fifty thousand words, I find the problem of selection very pressing indeed. The studies of which this paper is the very brief record were originally undertaken for the purpose of achieving at least a preliminary analysis of vocal expression and its control.

The first general problem investigated was that of the pitch factor in vocal expression. The particular objectives in this part of the study were: first, the securing of objective data on vocal pitch changes; second, the measuring of the importance of pitch changes in expressive reading; third, the discovery of individual and sex differences in vocal pitch and in the amount and character of inflectional modulation.

The data used were phonautographic tracings made directly

[1] For a detailed statement of objectives, technique, and results, see *The Journal of Applied Psychology*, March, 1924, and June, 1924.

from the voices. In the mechanism of the apparatus employed there were no essential departures from the typical phonautographs which many investigators have made use of since 1856 when Scott first recorded the vibrations of the voice. Although the ordinary instrument of this type does not record *quality* and *intensity* accurately, it is reliable so far as *pitch* is concerned.

Twenty women and twenty-three men in elementary speech courses were studied as to their normal vocal pitch, their control of vocal pitch, their memory for pitch, and their vocal pitch changes in the reading of a selected bit of verse. For the study of inflectional modulation it was thought advisable to choose language in the effective vocal rendition of which pitch changes were prominent. After considerable preliminary experimentation, the following words from Austin Dobson's "Tu Quoque" were chosen:

"Really! You would? Why Frank, you're quite delightful."

The vocalization of these eight words, with the phonautograph running at the optimum recording speed, produced tracings from twelve to twenty feet in length.

It was found that the graphic representation of vocal melody involves unsuspected intricacies and complexities. Scripture plotted all melody curves on ordinary squared paper. Merry and Bradley argue for the use of the musical staff as the basis for a true visual picture of the auditory experience of vocal melody. There are good reasons for doubting whether either of these methods is really accurate—and there are possible objections to all other methods as well. In the studies the results of which are here presented, it was finally decided to plot the curves on semi-logarithmic graph paper. This method results in a convenient compromise and is probably as accurate as any other. (At this juncture it is pertinent to suggest that there is a need for some experimental work which shall clear up the present confusion between the *physics* of sound and the *psychology* of sound.)

To make possible a comparative study of different melody curves, it became necessary to adopt some single numerical term which should serve as an index to the amount of inflection. After trying several indices, it seemed that the best one was the actual area of the curve as measured by the planimeter.

The principal conclusions reached through this study of the pitch factor in vocal expression are:

1. The average normal pitch of the female voice is 318 d. v.; that of the male voice is 151 d. v.
2. Individuals differ widely in their ability to reproduce vocally the pitch of a tone which they are hearing or have heard.
3. Women seem to have a more accurate memory for pitch and greater accuracy in the production of vocal pitch than men have.
4. The average amount of inflection for the men is 1.46 sq. in.; for the women, 2.72 sq. in. If the curves had been plotted on ordinary squared paper, the difference would have been approximately twice as great. (This difference in favor of the women is very reliable, being six times its probable error.)
5. The average pitch span—that is the number of vibrations between the lowest pitch and the highest pitch in a melody curve—is 133 for the men as compared with 389 for the women. (This difference is twelve times its probable error.)
6. All effective vocal expression involves a relatively large amount of inflectional modulation. But this proposition cannot be converted simply; it is not true that all vocal expression involving a large amount of inflectional modulation is effective.

The second general problem was the assembling and weighing of a battery of tests which would serve to predict ability in vocal expression. The first step was the establishment of a criterion which should adequately represent capacity for the skillful and effective use of the voice in reading interpretatively. The second step was the psychological analysis of the ability. The final step was the selection and weighting of the tests which would yield a significantly high coefficient of correlation with the criterion.

The subjects were two hundred ten men from elementary speech classes. The subjects were in groups of about thirty each. The material read was Austin Dobson's poem, "Tu Quoque," before mentioned. The subjects judged each other on the effectiveness of the vocal rendition; visual impressions were eliminated. The criterion was the composite group judgment. The original judgments were in ranks which were subsequently converted into linear values on a common one hundred point scale. The criterion showed a high coefficient of reliability.

An *a priori* psychological analysis of the capacity for vocal expression suggests the following possible elements:

1. Intelligence.
2. Emotional Responsiveness.
3. Neuro-Muscular Coördination, including motility and accuracy of movement.
4. Audition, including sense of pitch, sense of intensity, sense of time, sense of timbre, sense of rhythm, and memory for tones.

The tests used were selected for the purpose of measuring some of these supposed elements. Two tests of intelligence were tried out: Army Alpha and Terman's revision of the Binet-Simon word list. The former was abandoned in favor of the latter when preliminary computations showed that the army test scores were not more closely related to the criterion than were the scores on the simpler vocabulary test and that the scores on the two tests correlated very highly with each other. For the purpose of measuring the various capacities comprehended under the term, "audition," the most promising available tests were the Seashore group "measures of musical talent." The disc records issued by the Educational Department of the Columbia Graphophone Company make possible a convenient measurement of sense of pitch, sense of intensity, sense of time, sense of consonance, and tonal memory. The tentative battery of tests was therefor restricted to the vocabulary and the five Seashore records.

A very substantial correlation was found between each of these six tests and the criterion. The coefficients are as follows:

Vocal Expression and Sense of Intensity = .18
Vocal Expression and Sense of Time = .19
Vocal Expression and Vocabulary = .27
Vocal Expression and Sense of Consonance = .31
Vocal Expression and Tonal Memory = .34
Vocal Expression and Sense of Pitch = .48

The inter-correlations were such that the test of sense of consonance was dropped from the list. The multiple correlation formula indicated a coefficient of .52 for the battery made up of the five remaining tests.[2] A regression equation was then worked out assigning optimum weights to the tests.

The principal conclusions to be drawn from this part of the study are:

1. The battery of tests has a prognostic value high enough to justify its use in the sorting of students into at least three groups: those of inferior vocal capacity, those with medium vocal capacity, and those with superior vocal capacity.
2. Scores of individual students on the various tests make possible the suiting of training to individual needs. For example, if a pupil seems to be pitch deaf, he may be helped to compensate for this deficiency by the cultivation of variety in the other elements of tone.

[2] All of these coefficients are positive

3. The importance of the ear-voice relationship should be more widely recognized. All students of vocal expression should be given such training as may be necessary to bring their powers of audition down to the physiological limit of improvement.
4. One fact which emerges unambiguously from the mass of data is that the sense of pitch is of central importance in auditory experience generally and in vocal expression particularly.
5. The experimental investigation of the factors of emotional responsiveness and neuro-muscular coördination in vocal expression is likely to produce extremely interesting and valuable data.

The field of vocal expression is fertile but little cultivated. For the most intelligent and efficient teaching of any art an adequate knowledge of the correlative science is pre-requisite. There is but one way in which the science of vocal expression can be developed; that is through the painstaking study of vocal phenomena under controlled laboratory conditions.

VOICED H*

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ALTHOUGH *h* is usually regarded as a "cartilaginous or cord and cartilaginous glottal spirant," "breathed glottal fricative," or "pharyngeal voiceless fricative" (appearing in its pure state in phonetic records as a sharp puff of air accompanied by aspiration), several phoneticians recognize the possibility of half-voicing of the *h* in some intervocalic positions (Sweet, Sievers, Viëtor), and several instrumental observers have noted distinctly voiced *h's* as isolated phenomena (Pipping, Scripture, and see references in Scripture). Probably on the evidences of three cases, Scripture remarks that "in records for a person speaking continously we find surd and sonant (h) used indiscriminately between vowels; exactly the same words are spoken on one occasion with a sonant (h) and on the next with a surd one." (Researches in Experimental Phonetics, Washington, 1906, p. 47). There seems, however, to be no current belief in a normal, regular, invariable

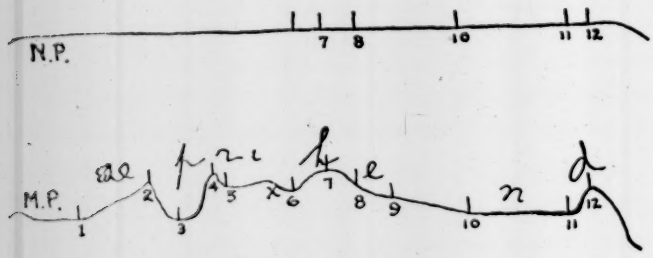
* Read before the Modern Language Association at Ann Arbor, December, 1923.

voicing of *h* in the intervocalic position or under similar given conditions.

Having observed in a systematic study of words recorded in 1919-20 by means of the phonetic apparatus at the University of Michigan that *h* appeared uniformly voiced after vowels in the words *aha* (which Sweet calls wholly unvoiced), *ahoy, mihi, ohio,* the author made in 1920–21 a special study of medial *h* by means of another set of phonetic apparatus, to discover, if possible, a law governing the phenomenon. After listing all the words in the first half of the Oxford Concise Dictionary containing medial *h,* and many other single and compound words and phrases chosen at random, over 400 records were taken of 165 of these words and phrases, as enunciated by eight different speakers; 130 words with *h* after a voiced sound were recorded 355 times by different speakers (each word being given by from one to six speakers), and 35 words with *h* after a voiceless sound were recorded 39 times by different speakers. In each case the presence of a distinctly audible *h* was noted by the experimenter, the subjects speaking naturally, as in conversation and usually without knowledge of the problem being examined.

Not a single exception was found to the law which may be stated as follows: *H is regularly voiced after a voiced sound in continuous natural conversational discourse, and very frequently under other conditions.*

That is, initially or medially after a pause or after a voiceless sound such as *k, p, s, t,* the *h* is normally not voiced; but initially or medially after a voiced sound such as a vowel or a voiced consonant after which no pause occurs (as is the case in continuous conversational discourse), *h* is always voiced. It is therefore unvoiced initially in separate words like *ha* or *hold,* or initially in the phrases *one* (pause) *hundred, two* (pause) *hundred, six hundred;* also medially in words like *canthook, dishearten, exhale;* and even initially and medially after a voiced sound when a pause is made before the *h,* as in *be*—(pause)—*hold, second*—(pause)—*hand*—a condition not included in natural continuous discourse. But it is voiced in the phrases *one hundred, two hundred* (when no pause is made), and in such words and phrases as (after vowels) *alcohol, Mohawk, rehearse;* or (after voiced consonants) *clubhaul, sad-hearted, Alhambra, motherhood.*

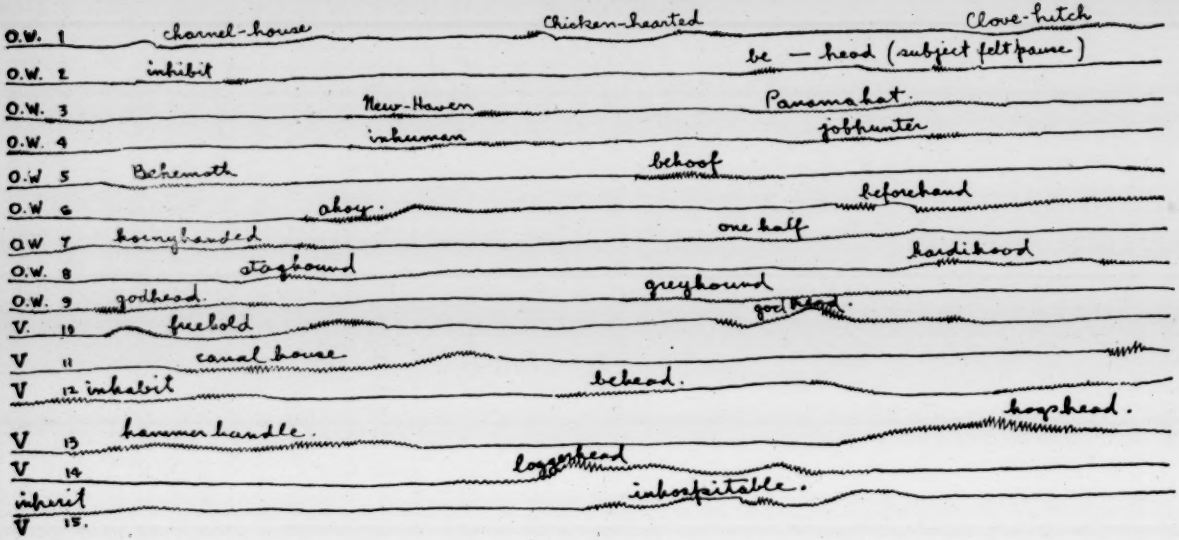

N.P.
M.P.
apprehend
N.V.
M.V.
L

That the matter is not merely one of special words, or of individual or local pronunciation, or of education or training or special habits of speech, is shown by the absence of exceptions in the large number of words chosen both systematically and at random, for a list of eight speakers of widely different environment, education, training, and speech habits. The list includes, besides the author, a student of chemistry, a student of engineering, a poultry specialist, an instructor in chemistry, a professor of public speaking, a business man, and a physician,—men from widely separated parts of the United States, of widely varying ages, and differing widely in loudness, clearness, and rapidity of speech.

The recording apparatus and methods employed in the study were similar to those employed by Miss A. L. F. Snell (Pause; A Study of its Nature, etc., Ann Arbor, 1918, pp. 1-8) and by the author (The Intonations of the Nasal Interjections) at the University of Michigan, the chief differences between the present apparatus and that, being in the detailed structure of the parts. In the present apparatus the receivers and tambours are all made of dressed lead, the tambour diaphragms of goldbeater's skin, and all parts of the recording levers of quill. The mouth and nose receiver is so constructed that no air can leak from mouth to nose or nose to mouth over the upper lip, for between the mouth and nose compartments is a gap opening into the outer air—an arrangement which prevents ambiguity in the records from the usual leakage.

From receivers covering the speaker's nose, mouth, and larynx, the voice vibrations and pressure are conveyed through rubber tubing to tambour diaphragms which actuate moving quill points in such a way as to leave simultaneous tracings on a kymograph drum covered with smoked paper, the paper record being afterwards made permanent by fixation in dilute shellac. For a few of the words all the receivers and recorders were used, to produce tracings of larynx vibrations, mouth vibrations, nose vibrations, mouth pressure, and nose pressure, for purposes of exact identification of the consecutive sounds; but for the largest part of the evidence only the larynx vibrations were recorded, since in most cases it was sufficient to know whether or not the vocal muscles were in a state of vigorous vibration throughout the parts of the word or phrase containing the *h*, and no ambiguity could arise from this method. The advantages of this simpler method were

Voiced h after Voiced Sounds.



first, greater comfort for the speaker, and consequently greater naturalness of enunciation, since the speaker's nose and mouth were unencumbered and he had simply a small lead cup slipped inside the edge of his collar against the point of the thyroid or "Adam's apple;" and second, greater simplicity and rapidity in making records, as a great many words could be registered on the same sheet of smoked paper by merely slipping the drum up or down about a quarter of an inch after each revolution. The drum revolved at a speed of about one revolution in nine seconds, a surface velocity of about two inches per second.

Certain obvious objections may be anticipated, and some account given of the precautions taken against error.

1. That the voicing of the *h* was not a conscious one is clear from the considerations that most of the speakers did not know what problems was being investigated, but merely spoke the words from a typewritten list; that the cords are not under conscious control; and that voiceless consonants in the same word or syllable as the *h* appeared normal, that is, wholly unvoiced, as would not have been the case had the words been droned or chanted or in some other way deliberately voiced.

2. That the vibrations which appear on the records might be those of a vowel after a *dropped h* is not possible, for in every case the *h* was made distinctly by the speakers, no one of whom is in the habit of dropping his *h's;* even though the records showed that subjects often dropped their *t's;* and the absence of the *h* would readily have been detected by the absence of the air puff which always shows strikingly on the records in the sharp upward excursions of all the recording lines, even those of the nose vibrations and pressure—that is, the *h* is too striking a phenomenon to escape unnoticed, especially as it was in each case carefully listened for by the experimenter.

3. The supposition that the vibrations are present as recorded by the apparatus but are too faint to be detected by the ear is untenable, since the ear is more sensitive than the recording apparatus (a whisper or a very weak tone can be heard by the ear but leaves no impression on the apparatus so far as vibrations are concerned); and since most of the *h's* were accompanied by cord vibrations as strong as those for other voiced sounds in other parts of the word, and often considerably stronger than many of the voiced sounds, judged by the recorded amplitude, at least.

4. That the vibrations are present only in the larynx without being heard is of course patently impossible, as the larynx vibrations are heard for voiced stops such as *b*, *d*, *g*, even when there is no leakage through the nose or mouth (as there usually is,—and the opening is large for *h*); the vibrations are as plain as any other vibrations for all the recorders, whether for larynx, mouth, or nose; and by the very nature of the *h* and the position of the vocal organs for it, there is every opportunity for the vibrations to be conveyed to the outer air; indeed the laryngeal vibrations can be continued only with an escape of the air stream modified by the laryngeal vibrations. If the voicing is not heard, the reason is a psychological one.

5. Every precaution was taken to have the speakers speak naturally, using their ordinary pronunciation and rate. (The slowness or rapidity seemed to make no difference in the voicing of the *h*, so far as was observed, so long as no artificial break was made or felt between the words or syllables. One case of this was noted.) As previously observed, the simplicity of the receiving apparatus —a small cup held against the throat—gave the speakers neither discomfort, unusual kinesthetic sensations, nor self-consciousness.

The results obtained and the law of which the evidence permits the formulation, are in conformity with the general physiological and psychological principles governing speech. The nature of innervation and muscular coördination is such as to create a tendency for normally unvoiced sounds to become voiced in the intervocalic position (as often observed), and the voicing of *h* is therefore both natural and to be expected; indeed the law is probably universal, though of course not so demonstrated by the present study. It may be remarked, however, that not only was no exception detected in the American *h*, but the weak and strong *h's* of popular Little Russian, recorded by a native, followed exactly the same law, quite contrarily to what the speaker himself declared. (The words recorded may be represented in English symbols as *horiachiu* (hot), *hovorit* (to speak), *pirohi* (a kind of pie), *pohoniai* (drive); the *h's* were voiced in the first two when the words were repeated in succession, and always in the last two.)

The accompanying figures, Fig. 1 and Fig. 2, show examples of voiced *h's*, Fig. 1 being a record of the word *apprehend*, with all the recorders, and Fig. 2 being a record of a number of words,

with larynx vibrations only, by several speakers. Both are portions cut out of continuous records. Analysis is omitted except for the portion containing the *h*.

The beginning of the *h* in *apprehend* (Fig. 1) is indicated by the explosive puff at the point indicated as 6, showing in line MV (mouth vibrations) and in line MP (mouth pressure). A slight increase in amplitude begins at this point in the larynx vibrations, line L, though the significance of the change in amplitude of course depends on the relation of the frequency to the resonant frequency of the recorder; the L vibrations are also at this point becoming very simple. In MV a change in the shape of the wave form is also noticeable, for the harmonics visible during the preceding *e* (5-6) disappear after the beginning of the *h* puff, the MV also assuming a large amplitude—the largest amplitude during the whole word, as seems often to be the case for the *h's* in the records. The NV (nose vibrations) are gradually becoming larger during the *h*, showing either that the velum is loosened, though insufficiently to show in NP (nose pressure), or else that the vibrations are transferred through the bone and tissues from mouth to nose, as no mouth to nose leakage is possible in the apparatus; the former supposition is probably the correct one, as shown by other evidence. The NV first appear at the point marked x at the peak of the preceding *e*, just before the explosive puff of the *h*, but no rise appears in NP till the peak of pressure in the *h*, point 7. At this point the velum probably drops, or, if already loose, becomes looser for a nasal in anticipation of the coming *n*, in spite of the force of the air expulsion in the *h* which would seem to favor velar closure, yet the contrary seems to be the case, as the *h* appears uniformly in NP. Perhaps the velum is normally loose, with air leakage around the edges of the contact, so that the momentary pressure is sufficient to force the air through it. This supposition is further supported by the fact that even for the full nasal *n* itself the NP line rather falls off than rises, its highest point being at 8, the beginning of the following *e*. Possibly the nose receiver was loose on the speaker's face, as the NP record is clearer in other cases. The amplitude of the larynx vibrations (line L) is smallest at 7, the peak of the *h* puff, though still of large amplitude, as large as during most of the rest of the word and much larger than for the *a* and part of the *n*. As remarked before, little dependence can be placed on the actual amplitude shown in the record. The *h* in the

apprehend shown here is therefore a strong puff accompanied by very strong vibration of the vocal muscles. No change is observable in the vibrations except what seems to be a loss of harmonics, and an increased amplitude. The loss of harmonics may be explained by a change in the buccal cavity after the first *e* made by dropping the tongue and jaw, opening the mouth, and dropping the velum to give a freer passage through the nose. At any rate, there is strong expulsion of air and strong laryngeal vibration at about the same pitch as in the preceding part of the word (in the *e*). The ear probably hears an *h* on account of the aspiration caused by the increased velocity of the air stream and probably a constriction of the upper larynx or pharynx or both, but for some reason does not observe the voicing. It should be stated that the record affords no conclusive information as to whether the *h* aspiration is included in the preceding *e* sound, that is, whether the *e* quality continues through all or a portion of the *h;* or whether the *h* is included in the following *e* sound, that is, whether the following *e* quality begins with the beginning or some later portion of the *h;* or whether the *h* puff includes a glide or gradual transition from the preceding *e* quality to the following *e* quality during the aspiration; or whether the *h* is a mixed sound containing voice and aspiration but a vowel quality of neither preceding *e* or following *e* nor a mixture of the two. Saying that the *h* begins at the point 6 with the beginning of the puff therefore implies nothing as to the exact mechanism of the *h* beyond its ***voicing,*** the point under consideration.

A section of part of fifteen lines cut out of one of the records of larynx vibrations only, is shown in Fig. 2, for two speakers and for the following words, 29 in number: Speaker OW—*charnel-house, chicken-hearted, clove-hitch, inhibit, be*—(pause)—*head, New Haven, Panama hat, inhuman, jobhunter, Behemoth, behoof, ahoy, beforehand, horny-handed, one half, staghound, hardihood, godhead, greyhound;* Speaker V—*freehold, godhead, canal house, inhabit, behead, hammer-handle, hogshead, inherit, inhospitable.* In all 29 words and phrases the *h* is without exception strongly voiced in accordance with the law previously stated, as shown by the continuous laryngeal vibrations during the portions of the words containing the *h's,* just as in the full record of Fig. 1. Detailed analysis of the words is omitted.

The voiced *h* appears in the records, therefore, as a clear and strong (not a weak) vibration of the vocal ledges, accompanied by a violent puff of air and audible aspiration which gives the *h* quality when heard. The records published by Scripture to show the voiced *h* are not conclusive on account of the fact that aspirated or unaspirated puffs of air without the ordinary vibrations of the cords nevertheless often show in the records with irregularities which sometimes look like actual vibrations of low pitch and are of a nature not yet explained (Scripture commented, however, on the regularity of the periods in the *h* which possibly were not reproduced in printing). On the other hand the present evidence shows the existence of a strongly voiced *h* after voiced sounds in continuous conversational discourse, to be explained as a matter of inexact muscular coördination. The cords tend to persist in their state of vibration from a preceding voiced sound in anticipation of a following voiced sound, the innervation being insufficiently rapid to secure a momentary total cessation of vibratory motion during the *h* unless the stoppage of motion is assisted by external means such as a back pressure of air (from the mouth and nose receiver retarding the escape of air, or from a stopped consonant closing the mouth or nose passages—a fact whereby the apparatus is likely to unvoice the *h* rather than artificially voice it) or such as a pause of a length which allows the cords to come to rest, or by the speaker's giving careful attention to the *h* as in artificially exact conscious enunciation. The same phenomenon is seen in the tendency of any voiceless consonant like *s* in *ask* or *t* in *kindhearted* to become voiced in the intervocalic position or merely following a vowel. That the epiglottis is pushed back over the glottis does not appear from the larynx movements recorded, for a thrusting back of the epiglottis would be accompanied by a protrusion of the larynx (indicated by a rise of the line of vibrations in Fig. 2), as may be observed by placing the finger on the point of the thyroid ("Adam's apple") and swallowing. The breathy friction may then come from the opening of the cartilaginous glottis or from the further opening of the muscular glottis, or from a constriction of the passages somewhere above the epiglottis. It would seem, however, that the opening of the cartilaginous glottis would so lower the pressure below the muscular glottis (as offering a path of less resistance) that there would be either a sharp diminution in the

amplitude or else a complete cessation of cord vibration (unless possibly balanced by a corresponding sharp increase in sub-glottal air pressure), neither of which is the case; indeed the cords seem usually to vibrate more violently than ever during the *h*. The explanation remaining is then that of a further opening of the cords by muscular tension or relaxation, assisted by the puff of air pressure, possibly accompanied by constriction of the upper passages to produce aspiration. Or perhaps the whole phenomenon is to be explained wholly by the sudden increase in pressure and velocity of the air stream, which would force the cords farther apart, though not far enough to stop vibration, make them vibrate more violently, and by increased friction give the breathy or *h* quality to the sound heard. A psychological reason might be given for our noticing the aspiration and our failure to note the voicing.

The question remains unsolved of whether the voiced *h* (which of course there is no reason for regarding as physiologically very different from unvoiced *h*) is constituted of an aspirated ending of the preceding vowel or voiced consonant sound; of an aspirated beginning of the following vowel; of a mixed transitional sound, or glide, between the two, during which one gradually changes into the other, with increased air pressure and friction; or finally, of a distinctly separate mixed sound containing both voice and aspiration. It is likely that by further study with the laryngoscope, and by a phonographic method of study by which the portion of a record containing only the *h* should be sounded continuously, the matter might be settled. For the present, however, it seems sufficient to demonstrate conclusively the law of the regular voicing of *h* after voiced sounds in continuous natural discourse.

NOTE: The above study parallels and confirms a similar study by E. A. MEYER of Upsala, *Neuere Sprachen*, 1899.

PUFF VERSUS OVERTONE

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ONE of the most extensively investigated problems in the field of speech has been that of the physical basis of vowel sounds. As early as 1779, the Imperial Academy of St. Petersburg proposed

for its annual prize two questions, of which the first was: "What is the nature and character of the vowel sounds, A E I O U, so different from each other?" Since that time physicists, phoneticians, psychologists, and physiologists have conducted experiments and investigations, with the total result that there are at present two outstanding theories: the so-called "Overtone" theory and the "Puff" theory.

The "Puff" theory has had several noteworthy adherents, but the man who has done the most to develop and support it has been Professor Scripture, formerly of Yale University. He considers a vowel sound to be composed of at least two tones, a cord tone (made by the vocal cords) and a cavity tone (the tone aroused in the vocal cavities by the vibrations of the cord tone). When outlining his theory, Scripture says:

"Physically stated, a vowel consists of a series of explosive puffs of air from the glottis acting on a complicated cavity with considerable friction. The puffs of air may be very brief and may be separated by comparatively long periods of rest; or they may be of smoother form, even resembling a tuning fork vibration. The period from one puff to the next determines the pitch of the voice; the form of the puff determines the musical timbre. . . .

"These puffs act on the vocal cavity, that is, on a complicated system of cavities (trachea, larynx, mouth, nose) with variable shapes, sizes and openings. The effect of the puff on each element of the vocal cavity is double: first, to arouse within it a vibration with a period depending on the cavity; second, to force on it a vibration of the same period as that of the puffs. The prevalence of one of the factors over the other depends on the form of the puff, the walls of the cavities, etc. Some vowels include the puff element as an important component, others consist almost entirely of the cavity vibrations. . . .

"For the ear the succession of puffs produces the tone of the voice, that is, the pitch of the sound heard depends on the interval at which the puff comes.[1] The form of the wave impresses the ear

[1] "It has long been established . . . that any noise whatever, repeated at such rapid succession at equidistant intervals as to make its individual impulses insensible, will produce a musical note." Willis, *On vowel sounds, and on reed organ pipes.* Trans. Camb. Phil. Soc., 1830, III, 231.

with the effect of timbre, that is, with its character as more or less musical and also with its vowel character.[2] . . .

"Physiologically stated, the action for a vowel is as follows: Each glottal lip [his name for vocal cord] consists mainly of a mass of muscle supported at the ends and along the lateral side. It bears no resemblance to a membrane or string. The two lips come together at their front ends, but diverge to the rear. The rear ends are attached to the aryenoid cartilages. When the ends are brought together by the rotation of these cartilages, the medial surfaces touch. At the same time they are stretched by the action of the cricothyroid muscles, which pull apart the points of support at the ends.

"In this way the two masses of muscle close the air passage. To produce a vowel such a relation of air-pressure and glottal tension is arranged that the air from the trachea bursts the muscles apart for a moment, after which they close again; the release of the puff of air reduces the pressure in the trachea and they remain closed till the pressure is again sufficient to burst them apart. . . . The glottal lips yield partly by opening sideways—that is, they are compressed—and partly by being shoved upward and outward. The form of the puff—sharp or smooth—is determined by the way in which the glottal lips yield; the mode of yielding depends upon the way in which the separate fibres of the muscles are contracted. . . .

"These differences produce differences in the forms of the puffs. We can thus explain the forms of puffs in the different types of vowels by differences in the action of the muscles of the glottal lips. We may assume that these muscles contract differently for different vowels, the vowel being formed at the glottis as well as in the mouth. This phenomenon can be explained by supposing that certain sets of innervations to the fibres of the gottal muscles as well as to the cavity muscles are associated with the sound of each vowel."

We may summarize this "Puff" theory by saying that a vowel

[2] Scripture substitutes the concept of the "form" of the puff determining the timbre of the musical sound for the explanation more generally accepted by accousticians, namely, that the timbre of the sound is determined by the number and relative prominence of its component partials. This substitution is made necessary by his belief that the cavity tone is not a harmonic of the cord tone.

consists of a cord tone and one or more cavity tones which are independent in pitch of the cord tone. Or, in other words, puffs from the glottis set up free vibration in the vocal cavity, and these two tones through their nature and pitch determine the vowel which we hear.

The "Overtone" theory has been supported by Professor Miller of Case University. For his analysis he selected eight vowel sounds as contained in the words f*a*ther, r*aw*, n*o*, gl*oo*m, m*a*t, p*e*t, th*ey* and b*ee*. His procedure was as follows: the speaker pronounced the appropriate word and prolonged the vowel as naturally as possible; by means of the phonodeik a photographic record was taken of the sound wave produced by the central portion of the vowel. This record was then analyzed mechanically into its components, corrections made for errors in the apparatus, percentage intensities for the various partials computed and the results diagramed.

As a result of this objective and mechanical analysis, Miller concluded that each vowel is characterized by a region or regions of reinforcement; that is, the greater part of the energy of the voice is in those partials which fall within certain regions of pitch, no matter at what pitch the vowel is uttered nor by what quality of voice. Or, to phrase it somewhat differently, vowel quality is determined by the emphasis through resonance of the overtones which lie near a certain definite pitch, the significant pitch region being different for each vowel.

There is one point on which these theories agree; vowel quality is determined by certain tones of the voice occurring within a definite pitch region. But here the agreement ceases, the Puff theory holding that this significant pitch is obtained by the free vibration of the air in the vocal cavity, there being no harmonic[3] relationship between the cord tone and the cavity tone, while the Overtone theory maintains that it is obtained through reinforcement of certain overtones of the cord tone by the vocal cavity acting as a resonator. This difference of opinion is the essential point of conflict between the two theories. Are the tones of the vocal

[3] If the frequencies of vibration of the overtones are integral multiples of the frequency of the fundamental, the tone is called harmonic or periodic, and the overtones are harmonic overtones.

cavity harmonic overtones of the cord tone? Scripture says they are not; Miller says they are.

In support of his contention, Scripture maintains that analysis of the complex wave from the vowel sound does not reveal the presence of harmonic components, and also that the "analyses made by various investigators show that the first partial [fundamental] is very weak or entirely lacking; that is, harmonic analysis gives a result that is known to be false because the ear hears just this partial as the strongest of all. It [the Overtone theory] requires a strong first partial in the results of the analysis; since such partial usually does not occur, the theory must be incorrect or inadequate . . . there must be present some other form of vibration than the simple sinusoid" or harmonic.

Miller's photographic and mechanical analyses, however, have indicated that the overtones of the vowel sounds are harmonics of the fundamental. And further, in spite of Scripture's contention, the Overtone theory does not require that the fundamental shall be the loudest component of the complex tone. In fact, the Overtone theory is based on the supposition that the greater part of the energy of the voice is in the significant overtones and not in the fundamental, Miller having found only ten per cent of the energy of the voice in the fundamental. Moreover, the fact that we hear the fundamental as the pitch of the complex tone is no guarantee that it must be the partial of greatest intensity. "It is a curious fact of audition that the fundamental is more prominent to the ear than is the same intensity of any overtone."[4] Thus it would seem that the accoustical evidence at least does not destroy the view that vowels are harmonic sounds.

These two theories also disagree concerning the action of the glottis in producing a sound. The Puff theory maintains that the vocal cords are masses of muscle which, by yielding momentarily to the pressure of the air from the lungs, emit puffs of air with sufficient rapidity to cause a continuous tone. The Overtone theory, on the other hand, tends to show that the vocal cords act as vibrating membranes. Scripture bases his conclusions on the findings of Willis and Hermann, and yet other studies indicate that the action of the vocal cords is analogous to that of a bisected membrane vibrating at its inner edges. But this question needs further

[4] *Accoustics*—G. W. Stewart, p. 60.

study before we shall be warranted in saying that either contention is true.

Scripture also objects to the Overtone theory because it is "based on views of resonance which are not valid for the human voice. Helmholtz[5] supposed the vocal cavities to act as a series of resonators which respond to definite overtones in the glottal tone. Such a supposition would be appropriate if the cavities were made of metal or other hard substance. The vocal cavities have, however, soft or moderately hard walls lined with moist membranes. The laws of resonance for soft cavities are different from those of brass resonators. The experiments on resonance . . . show that cavities with soft walls will respond to a range of tones that increases as the softness; for example, a cavity with walls of water will respond to any tone, a cavity with flesh walls to a considerable range of tone, etc. . . . The process of vowel production must, therefore, differ completely from the theory that compares it to the response of hard resonators to overtones."

In his experiments on resonators, Scripture used a wire frame covered with meat to reproduce the conditions obtaining in the vocal cavities. But it must be remembered that he was using inert flesh and not living muscle tissue. How much more like a hard resonator would be the living tissue, with its tense muscles, is not known. But it is entirely possible that the living tissue would resonate a smaller range of pitches than the inert spongy flesh which he used. Furthermore, the Overtone theory says that the reinforced partials are within a certain *region*, and not that one single definite pitch determines the quality of the vowel.

Though the latter two points of disagreement are real issues, nevertheless the crux of the problem is the relationship between the cavity tone and the cord tone. Does the former bear a harmonic relationship to the latter, or is it an inharmonic? Ultimately each theory must stand or fall according to the decision on this issue. Both men did a great deal of experimental work before announcing their respective conclusions. It is manifestly impossible to say that either was more careful or more painstaking than the other; and instruments can be compared only roughly. But the

[5] A German physicist and physiologist whom Scripture quotes as an exponent of the Overtone theory.

Overtone theory has been verified in a way which leaves little to the imagination.

This verification is based on the evident fact that if a vowel sound really consists of a fundamental and its variously emphasized overtones, we should hear a vowel when by some means we reproduce this fundamental and its overtones. And Miller has succeeded in thus reproducing vowel sounds by using sets of organ pipes, one pipe for each partial in the original sound. When a set of pipes is blown the result is a synthetic vowel remarkably like the vowel as produced by the human voice. To avoid possible subjective inaccuracies of interpretation, Miller has photographed the sound waves given off by the pipes. When such photograph is superimposed on the record made by the sound of the original vowel, the similarity is evident, although there is a slight difference arising from unavoidable minor inaccuracies in phase adjustment of the various pipes. In this way, vowel sounds can be reproduced in imitation of any voice; all that is necessary is that there shall be the characteristic distribution of energy among the overtones of the fundamental selected as the pitch of the vowel.

Although there are several points still at issue between the two theories, nevertheless this verification swings the weight of evidence in favor of the Overtone theory: that the objective, physical basis for that which we subjectively interpret as a vowel sound is the emphasis, through resonance, of those harmonic overtones of the voice which lie within a certain characteristic pitch region.

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THE RELATIVE EFFECTIVENESS OF THE CONDENSED AND EXTENDED MOTIVE APPEAL*

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SOME months ago, in thumbing the pages of several of the older numbers of the QUARTERLY JOURNAL, my attention was caught by an article entitled, "Common Faults in College Orations," written by Professor Hollister in 1918. I read the article again with interest and profit.

Many of you will probably recall that one of Professor Hollister's severest criticisms of the college oration prepared for an intercollegiate contest was the characteristic violation of a principle which he calls the principle of mental-emotional balance.

He states the principle in these words:

"The principal of mental-emotional balance requires that thought and feeling shall be so poised that neither completely outweighs the other. . . . In general, the mental and emotional interest should rise and fall together, with the mental interest slightly stronger most of the time. . . . The thought should be dominant. As it grows in power, the emotion may increase, but the emotion should not be uniformly strong when the thought is uniformly weak. Each should harmonize with the other. In fact, such harmony is essential to the greatest strength of both."[1]

Professor Hollister contends that the violation of this principle through the use of excessive emotion is one of the most serious defects of the characteristic contest-oration.

The re-reading of this article stirred my curiosity and clarified a vague notion that has long been in my mind that some kind of an investigation should be undertaken to determine the relative effectiveness of the condensed and the extended motive appeal. That is, to discover whether for the sake of effectiveness "the mental and emotional interest should rise and fall together," which would necessitate the use of numerous condensed motive appeals, or whether for the sake of effectiveness the emotion should be uniformly strong when the thought is weak and the thought uniformly

* Read at the Eastern-New England Conference at Harvard, April 11–12, 1924.

[1] *Common Faults in College Orations*—R. D. T. Hollister, QUARTERLY JOURNAL OF SPEECH EDUCATION, May, 1918, p. 311.

strong when the emotion is weak, which would necessitate the use of extended motive appeals.

In using the term, "motive appeal," as contradistinguished from the term, "rational appeal," I fully appreciate the arbitrary character of my terminology. Getting down to bed-rock psychology, both the motive appeal and the rational appeal probably try to do the same thing—so stimulate human action-tendencies that they will assert themselves in a certain desired way despite any inhibitory influences. But can we not for purposes of expediency distinguish two general methods of stimulating an action-tendency, even though the tendency stimulated and the goal desired be the same in both cases? Can we not quite clearly distinguish between that type of stimulation which is based primarily upon the cold and dispassionate presentation of tested evidence and the equally dispassionate presentation of logical inference and that type of stimulation which is based primarily upon emotionally-charged imagery? The former, to be sure, may really be but the latter in disguise, but certainly the disguise is definite and complete. At any rate, for purposes of discussion in this paper, allow me to use the term, "motive appeal," to designate the presentation of vivid human images charged with feeling and of suggestive inferences directed with impelling force along the lines of innate and acquired action tendencies.

With the hope of gathering some definite data from which inferences can be drawn, I have, for some time past, been doing some admittedly crude and imperfect testing of the relative effectiveness of the condensed and extended motive appeal.

Naturally enough, in turning the problem about in my mind, the first thought that suggested itself was the conventional practice of the rhetoricians of the past in setting aside a more or less definite place or portion of a speech as proper and fitting for the use of the motive appeal.

To go back no farther than Blair, we find the statement:

". . . the parts that compose a regular formal oration, are these six: first, the exordium or introduction; secondly, the state, and the division of the subject; thirdly, the narration or explication; fourthly, the reasoning or arguments; fifthly, the pathetic part; and lastly, the conclusion."[2]

[2] *Lectures on Rhetoric*, Hugh Blair, 1819 Ed. p. 321. Collins and Hannay, New York.

And in the discussion of the pathetic part, Blair comments as follows:

"If we expect any emotion which we raise to have a lasting effect, we must be careful to bring over to our side, in the first place, the understanding and the judgment. The hearers must be convinced that there are good and sufficient grounds, for their uttering with warmth into the cause. . . . Hence most writers assign the pathetic part to the peroration or conclusion as its natural place; and, no doubt, all other things being equal, this is the impression that one would choose to make last, leaving the minds of the hearers warmed with the subject, after argument and reasoning had produced their full effect."[3]

This statement is typical of the majority of the rhetoricians. From Aristotle to Charles Sears Baldwin, a definite place has been set aside for the motive appeal. Professor Baldwin is just as conventional as is Blair. He dogmatically states that the peroration is the "recognized place for appeal to feeling." He says:

"Appeal to feeling is proper to the peroration, negatively because earlier in the speech the audience is not so likely to be open to it, has not, as we say, been worked up; and positively because a strong impression implies, almost of necessity, engaging the feelings. To have presented reasons without engaging sympathy is to leave an audience cold. The peroration, then, is the place for applying the discussion to men's real concerns, or as we say in a metaphor full of import, for bringing it home."[4]

Unquestionably, there is a close cause and effect relationship between this conventional teaching of the rhetoricians and the actual use of the motive appeal by speakers. It seems fair to say that when the speaker plans his speech according to these rhetorical principles he is encouraged to use the extended motive appeal. He is encouraged to divorce this appeal from the rational appeal, to avoid "a harmonious rise and fall of mental and emotional interest" and to extend and prolong the pure motive appeal through the latter part of his speech. It seems fair to say also that a large percentage of the formal orations commonly included in compilations of oratory conform to convention in the use of the extended motive appeal in the peroration. This is particularly true of orations delivered before the twentieth century. Of course, individual orators have departed widely from this convention, often, it may

[3] *Ibid*, pp. 321–322.

[4] *A College Manual of Rhetoric*, Charles Sears Baldwin. Longmans, 1905, p. 117.

be, for the sake of greater effectiveness, but more often, in all probability, simply because of personal taste.

Now it seems to me, that in recent years, a tendency to break away from the traditional use of the extended motive appeal in the peroration alone can readily be discerned. More speakers are now using the extended motive appeal at the beginning, in the middle, and even throughout their speeches. More speakers are also using the condensed motive appeal—judiciously intertwining and interweaving it with the rational appeal.

To determine, if possible, whether the condensed motive appeal is more effective than the extended motive appeal or vice versa, and to determine under what conditions one is more effective than the other my colleagues and I at New York University are attempting an ambitious program of experimentation. I should like to report to you the results of one of the first of these experiments.

As the first step in the experiment, four speeches were arbitrarily constructed. Each speech aimed to present the advantages of a wide-spread adoption of the "Open Shop" principle as an industrial policy. In the construction of the first speech the attempt was made to eliminate the rational appeal so far as possible and to confine the discussion to the presentation of vivid experiences and to the suggestion of quick, immediate inferences. In the presentation of the vivid experiences the aim was to use a number of images, a variety of images, a majority of visual images, and images which would call up pleasurable feelings in their train. In the presentation of the inference the aim was to suggest indirectly immediate inferences directed along the lines of the innate and acquired action tendencies.

In the construction of the second speech the attempt was made to eliminate the motive appeal so far as possible and to confine the discussion to the presentation of carefully established facts and of logical inferences. The aim was to offer systematically a logical chain of inference propositions following naturally from tested evidence. Every effort was made to make clear intellectually absolute cause and effect relationships and to mark every forward step.

In the construction of the third speech the attempt was made to present condensed motive appeals scattered throughout. The aim was to establish each principal proposition rationally and to

follow each bit of rational development with a few sentences or a short paragraph of motive appeal.

In the construction of the fourth speech the attempt was made to present an extended motive appeal in the final fifth of the speech. The aim was to present a purely rational development of each of the principal propositions and to follow this presentation with an extended motive development of the major or purpose proposition in the peroration.

These four speeches were presented to an audience of 277 college students in a class in the Marketing of Manufactured Products in our University's School of Commerce, Accounts, and Finance. The members of this class had taken no college courses in Speech.

A slip of paper was first distributed to each member of the audience. Definitions of the "Open Shop" and of the "Closed Shop" were then read to the audience. Each person was asked to check one of three words, "favorable," "opposed," and "neutral," to indicate what he *thought* his present attitude on the "Open Shop" was.

The four speeches were then read to the audience by a person unfamiliar with the details of their construction. The reader had previously been given the opportunity to read silently each speech twice. He was instructed to read clearly and distinctly and to avoid so far as possible vocal emphasis to bring out meanings. He was asked to read each speech accurately, but mechanically. The speeches were read in the following order:

Speech No. 1—Motive Development Throughout.
Speech No. 2—Rational Development Throughout.
Speech No. 3—Condensed Motive Development Intermixed with Rational.
Speech No. 4—Extended Motive Development in the Peroration.

Each member of the audience was asked to indicate by number one preference—for what seemed to him to be the most effective speech.

The results were as follows:

Of 154 students indicating their attitude as favorable to the "Open Shop,"
66 preferred Speech No. 1—Motive Development Throughout.
8 preferred Speech No. 2—Rational Development Throughout.

64 preferred Speech No. 3—Condensed Motive Development Intermixed with Rational.
16 preferred Speech No. 4—Extended Motive Development in the Peroration.

Of 75 students indicating their attitude as opposed to the "Open Shop,"
19 preferred Speech No. 1.
15 preferred Speech No. 2.
33 preferred Speech No. 3.
8 preferred Speech No. 4.

Of 48 students indicating their attitude as neutral on the "Open Shop,"
14 preferred Speech No. 1.
5 preferred Speech No. 2.
21 preferred Speech No. 3.
8 preferred Speech No. 4.

The total judgments were as follows:

Of 277 members of the audience,
118 preferred Speech No. 3—Condensed Motive Development Intermixed with Rational.
99 preferred Speech No. 1—Motive Development Thoughout.
32 preferred Speech No. 4—Extended Motive Development in the Peroration.
28 preferred Speech No. 2—Rational Development Throughout.

The test shows, then, so far as these four speeches are concerned,

1. A preference for the condensed motive appeal interwoven with the rational development.
2. A comparatively small degree of preference for extended motive development in the peroration.
3. A slightly greater preference for motive development throughout the speech on the part of those indicating their initial attitude as favorable to the "Open Shop."
4. A greater preference for rational development throughout the speech on the part of those indicating their initial attitude as opposed to the "Open Shop" than on the part of the favorable or neutral groups.

Similar tests were made with these four speeches before audiences composed of members of classes in Speech. Time will not permit me to give the detailed results, but I can say that a majority preference again favored condensed motive development intermixed with the rational. Second place in preference, however, went to the extended rational development rather than to the extended motive development throughout. It is probably fair to say that this latter judgment was due to the liklihood that such students

more readily recognize motive and rational development than do students who have had no college instruction in Speech.

Similar tests have also been made with speeches favoring the establishment of a Student Senate in New York University. This topic probably enabled the students to indicate more accurately their true initial acceptance attitude. As a result of continued agitation in the college daily newspaper, student sentiment was almost unanimously in favor of the Student Senate. In this test, the majority preference favored the speech containing extended motive development throughout. The extended motive appeal in the peroration, however, again ranked below the condensed motive development intermixed with the rational.

Now I recognize that these results can be taken as suggestive only. I realize that two very definite objections obtain. First, the judgments secured do not indicate effectiveness accurately, but simply point differences in taste. Second, the difference in the quality of the different motive developments used may have prevented accurate judging in spite of the care taken to eliminate marked qualitative differences.

Any attempt at accurate measurement needs to be far more detailed than the experiments which I have described. I realize only too well that many variables have not been accurately and definitely controlled. Among them are certainly the following, all of which must be experimented with before anything like certain conclusions may be drawn:

1. Varying degrees of intelligence in audiences. It is certainly true that the relative effectiveness of the condensed and extended motive appeal will vary with differences in the general intelligence level of the audience addressed. The above experiments dealt with college students only. More tests with different types of audience need to be made.

2. Varying acceptance attitudes in audiences. The relative effectiveness of the condensed and extended motive appeal will certainly vary with differences in the initial acceptance attitude of the audience addressed. Many themes will have marked motive intensity at the outset to particular audiences. Some effort was made to take account of acceptance attitudes in this experiment, but more testing needs to be done with respect to initial acceptance attitudes.

3. Variations in the quality of the motive appeal. Take the matter of phrasing alone. It is reasonably certain that if the motive appeal is phrased in hackneyed platitudes it will be easily recognized and consequently lose its effectiveness. Familiar motive appeals must now and then be clothed in new garments to make them effective. Ivory soap still floats, or course, but current advertising gives the floating quality new motive interest by saying, "You don't have to play soap-fisherman when you have Ivory in your tub." "Stop, Look, Listen," is being removed from grade crossing signs to make room for the same motive appeal in new dress, "Wait, you may lose." This qualitative variable will undoubtedly prove the most difficult to regulate.

4. Variations in the length of speeches. The effectiveness of the condensed and extended motive appeals will vary with differences in the length of speeches. A two-hour Chautauqua address will permit of effective use of the motive appeal that will be impossible in a fifteen-minute talk. The speeches used in the experiment that I have reported were eight-minute speeches. More testing needs to be done with speeches of varying lengths.

With all of the qualifications and with the consciousness of the enormity of the task, I still believe that the results obtained will justify any efforts that may be made in testing along the lines I have indicated.

In all of the work done so far, I have been perfectly conscious that many psychologists and teachers of speech are insisting that there is no real distinction between rational and motive development.

In so far as the testing we have done to date seems to show under certain conditions somewhat of a preference for condensed motive development intertwined and intermixed with rational development, it is fair to say that reason and emotion are inseparably connected, as Mr. Woolbert and Mr Utterback have so ably pointed out in their critical attacks upon the traditional and conventional "ends" of speech.

For myself, however, no matter what may happen to the "ends" of speech and to the theoretical distinction between Belief and Volition, I believe that we still need to teach a practical distinction between rational and motive development, and that we need to control very definitely the *extent* of the motive development

used. I accept the psychological point of view that what I am calling rational development is in terms of attention usually an effort (1) to call into the conscious mind of the hearer the idea to be believed, and (2) to dispose of inhibitory ideas. And I accept the psychological point of view that what I am calling motive development is in terms of attention usually an effort to (3) intensify the idea. But I do believe that on varying occasions, effectiveness will demand a relatively greater use of rhetorical methods to call ideas into the center of the stream of consciousness and remove inhibitory ideas than of rhetorical methods to intensify ideas and vice versa. If the determinants of the methods to be used are the initial acceptance attitudes of varying audiences rather than the speaker's choice of a traditional "end" of speech, I approve. But I do submit that the very fact that some determinants *do exist,* makes it necessary to keep a practical distinction between the rational and motive appeals, call them what you will.

And now may I point out what seem to me to be two particularly dangerous possibilities we face if in our teaching we push too far the thesis that there is no theoretical or practical distinction between rational development and motive development and substitute one rhetorical scheme of appeal consisting of three steps in the order indicated:

(1) Calling an idea into consciousness.
(2) Removing inhibitory ideas.
(3) Intensifying the idea.

Let me call your attention first to that order of arrangement. If we draw up a body of rhetorical rules for speech-construction following out that order, will we not encourage the very thing the older retoricians have encouraged, the use of what I have called the extended motive appeal in the latter part of the speech, in the peroration, if you please? Are we not allocating motive development to a definite place where it will be extended and where it will probably be least effective because it is recognized for what it is? We need to remember that the average student uses a rhetorical plan of procedure only in the speech as a whole, as a unit. If we can bring him to use this *schemata* in the development of each proposition, of course, this objection will not obtain. But is it not a fact that it is well-nigh impossible to teach students to refine

their methods of development down to an application of them in the establishment of each principal proposition?

Again, suppose we do endeavor to teach such a refinement of procedure without clearly and definitely distinguishing between methods of intensifying the idea and methods for calling it into the center of the stream of consciousness. In creating a super-single appeal which includes both the rational and the motive without emphatic differentiation, are we not giving students leeway to use the easier to excess? My experience very certainly suggests that it is easier for students to use the motive appeal. I do not mean to say that it is easier for students to use this appeal effectively. I simply mean that given the opportunity the average student will constantly slight the careful effort necessary for adequate presentation of rational development, and attempt to cover up his lack with a noisy use of the extended motive appeal.

I prefer to emphasize the distinction between the two appeals, to encourage the recognition and use of both, and to attempt to control the quality and particularly the *extent* of both.

THE SPEECH OF THE LAND OF SADDLE-BAGS*

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I

THE Mountain People derive chiefly from the Scotch-Irish, that is the Scots that had been "planted" in the north of Ireland by King James I.

They were driven thence by the stupid tyranny of the Stuart kings and the Georges, and came to America in such numbers that when the Declaration of Independence was issued they constituted one-sixth of the entire population of the colonies.

Not being the earliest settlers in America, they found the most desirable lands, near the coast, already occupied. They were thus forced to the frontier beyond the outskirts of settlement. Here

* Portions of the subject-matter of this article have appeared since its writing in a book by the same author, entitled "The Land of the Saddle-Bags," published by the Missionary Education Movement.

they encountered all the hardships and dangers of the wilderness, including Indians. Hundreds of them were massacred while appealing in vain to the irenic government at Philadelphia for protection or assistance. The survivors turned southwards in great numbers and poured into the Valley of Virginia. Emerging from its southern end, the main stream turned westward through Tennessee and thence northward into Kentucky. They settled on every creek and in every cove of the Southern Appalachians.

In this great migration, the Scotch-Irish were joined by many others. Palatine Germans, fleeing from the outrages that followed the Thirty Years War, joined the stream in Pennsylvania. Persecuted Huguenots from France drifted in from Carolina. Many of the younger English from Virginia, impatient at the growing tyranny of the royal governor, climbed over the Blue Ridge and mingled in the ongoing stream.

All of these had been profoundly influenced by the effervescing spirit of the Renaissance. Elizabethan England was a nation of young life that had just found its strength. It was filled with tumultuous joy over its new-found powers. Tingling with tremendous energy and daring, the Elizabethans launched with passionate eagerness into every new channel that lay open. They explored the uncharted seas with adventurous delight. All the interests of life were bathed in the golden glow of a magnificent imagination. Their new-kindled enthusiasm expressed itself in manifold activities. The same man might be soldier and sailor, explorer and merchant, scholar and courtier, statesman and poet. What was true of the Elizabethan English was in a lesser degree true of all these other peoples that had felt the eager stirrings of the Renaissance. Most of their migrations were inspired by the hunger for freedom. Personal independence was their strongest trait. The pioneer life of the new world accentuated their strong individualism, their personal resourcefulness, their joy in outdoor leisure, and their neighborly hospitality. Every other part of America is a transformed frontier. Each wave of migration flowing further into the unsettled wilderness, has carried with it the restless spirits of the former frontier, and left that a settled community. The Land of Saddlebags is the outstanding exception. Here, up every creek and in the head of every "holler" pioneer life survives, not in faded tradition, but in actual fact. The life

and language has been modified, not by the seeping in of new currents, but only by the weathering of time. The freshness of the Renaissance color has faded, but the fabric is as Elizabethan as when the settlers came.

The Mountain People today should be viewed in their Elizabethan setting. It seems unfair to call them shiftless because they do not flock to the city, where they might enjoy the benefit of crowds, confusion and noise. They prefer grass, wild flowers, and rustling leaves to pavements. They get more satisfaction from a hill-top view than from sky-scrapers and factory smoke. They enjoy hunting more than golf. Must they therefore be called uncivilized?

Even civilized people spend vacations hunting and fishing. They forego the intricate and expensive conveniences of their homes. They sleep outdoors on a blanket; smoke their eyes cooking their food on a camp fire; go wet and dirty; yet seem to enjoy their three week's reversion to savagery. Their uncivilized contact with Nature is apparently recuperative and satisfying.

The Mountain People want this satisfaction constantly, and are willing to forego the city's elaborate comforts in order to live closer to Nature. They are still tent-dwellers by preference. True, their love of Nature is inarticulate. It does not express itself in poems about the woods, the flowers, the sky. Their delight is not in *describing* their contact with Nature, but rather in the contact itself.

With most of us the urge for exploring has found vent largely in intellectual channels. But the Mountain man has not outgrown the adventurous physical impulse of our eager youth. Life still has a zest which does not depend upon comforts.

Let us admit that he has no enthusiasm for work, as such. Having inherited the Calvinistic vividness of the primal curse, he views work not as a means for achieving something, but as the stark penalty of Adam, to be escaped whenever possible. Of course, if one is fastidious, dissatisfied unless he has this and that, querulous about comforts, then he must spend laborious days to procure these coveted things. But if one is satisfied with Nature's own providing, and finds unalloyed pleasure where the Naiads of the stream and the Nymphs of the forest have never been disturbed, why reproach him for indulging in contemplative leisure?

It is not the leisure of lassitude. The Mountain man is a strong individualist. He is resourceful in meeting emergencies, and takes no pains to suppress personal preferences. He is not ashamed to avow his dislike of coffee or grapenuts, asparagus or soup. "I'm obleeged to ye, I wouldn't choose," settles the matter without any explanatory apologies.

This promptness of decision does not suggest rudeness, but an undraped frankness, which has the charm of a Greek statue.

II

Torn out of its Shakespearean background, the language of the Mountain People is commonly treated with scant respect. The picturesque words and phrases picked up by visitors are frequently regarded as mere curios, with no historical or social significance. They are sometimes used to decorate a story for ludicrous effect. But the Mountain speech is the living language of a people. It is more closely akin to Elizabethan English than any other dialect spoken today. When the population, for geographic or economic reasons, suffers an inundation of outsiders, the language gradually loses its Shakespearean flavor. But back in the "head of the holler" where strangers rarely penetrate, the Shakespearean flavor is genuine. The Mountain folk use these archaic words because the modern equivalent has not yet come in. In some cases there is no equivalent; for modern phrases do not fit their surroundings and habits of thought, which are as unbelievably simple as in Shakespeare's day. They are still an outdoor people.

Mountain speech is a direct, unadulterated development from Elizabethan English, in which an unusually large number of the old words have survived. Yet even the most remote dweller is not confined solely to Elizabethan phraseology. Indeed only enough of that has survived to give his speech a quaint and delightful flavor. It must be heard to be appreciated, yet some observations may be of interest.

Strong preterites are still much in use, like *clum* for climbed, (Chaucer wrote it *clomb*, Spenser *clomben*), *drug* for dragged, *wropt* for wrapped, (used also by the courtly poet, Lovelace) *holp* for helped, (as in Chaucer, Shakespeare and the King James Bible). They occasionally continue this tradition in *fotch*, as preterite for fetch.

On the other hand, they try to follow the modern trend,

making a regular past tense in *-ed.* So they say *throwed, growed, knowed,* and sometimes even go out of their way to make a regular form by the addition of *-ed* to the strong form, as "I was *borned* in April" or "He *tosted* us the hay." Spenser, strange to say, has a similar doubling of the ending in "Loud he *yelded.*"

They say *fur* with Sir Philip Sidney, and *furder* with Lord Bacon. They go back to Chaucer and form plurals by adding *-es,* especially in words ending in *st; postes, beastes, frostes, joistes* (or *jystes*), *waistes, nestes, ghostes,* in which cases the *-es* forms a second syllable. With this habit of making plurals, they treat new words with similar thoroughness—"I tell ye man, *trustes* is wrong." The habit transfers occasionally to verbs, "Hit *costes* a lot." "The rope *twistes* all up."

When a lad calls a cow *contrarious,* he has the authority of Milton, and surely in this age of woman's rights he should not be blamed for expanding forefathers to *foreparents. Afeard* is more logical than afraid, and was preferred by Lady Macbeth. Shakespeare also calls a salad a *sallet,* a bag a *poke,* and an excited state *franzy.* Caliban's *pied ninny,* as also Milton's "meadows trim with daisies pied," comes to mind when we hear a boy praise his *pieded* (or *piedy*) cow. Looking through the fence at the frisky calf, he remarks, "Hit's an *antic* calf," without knowing that Hamlet "put an antic disposition on."

The Mountain mother refers to her daughter's skill as "Sally's *sleight* at buttermaking," a use of the word common in Chaucer, and identical with Spenser's "Y-carved with curious sleights." When young folk in love with each other make serious plans, they are said to be *talking,* the word used by Regan in "King Lear."

Begone is in Shakespeare a kingly word spoken to an inferior. In the mountains it is used with a similar contempt, but only in speaking to dogs.

Fletcher writes:

> "I will give thee for thy food
> No fish that *useth* in the mud,"

and in the mountains we hear "The sheep *uses* under the clifts," or "The turkeys *use* in the wheat-patch."

Piers Plowman speaks of a *heap* of people, and Hakluyt uses *allow* for "assume."

The writers of dialect stories pounce with derisive hilarity

upon such awkward and slovenly slips as *sech, sence, agin, Scriptur, ventur, natur, yit, yander.* The Queen-mother of Henry VII wrote *seche* for such, and it is evident from the writings of Nash, Beaumont, and other Elizabethans that all these despised forms were good usage in their time.

Perhaps no phrase is derided as more uncouth than *mought* for might, yet here again Spenser is our refuge:

"So sound he slept that naught mought him awake."

When a mother asks her daughter to "*Swinge* this chicken," she does not know that the same courtly poet wrote:

"The scorching flame sore swinged all his face."

The Mountain man uses *kill up* as Shakespeare does, and also *live up,* and *teach up,* as in "*teach up* the children to have manners." The phrase—"If you give your pigs a good start, they'll *grow off*" contains a similar hint of switfness to "*off they go.*" The Mountain mother adds another—"Susie hain't been much to school, but she *learned off.*"

Chaucer's friend, Gower, writes of "a sighte of flowers." The phrase still denotes abundance. We still *rive* an oak into shingles, and like Prince Arthur use a *handkercher.*

They "git up afore day to git a *soon* start." In "Antony and Cleopatra" Shakespeare writes "make your soonest haste."

"We rode considerable *peart* and shunned the worst places." Theseus in "The Midsummer Night's Dream" commends the "pert and nimble spirit of youth."

"Whar's the pile of lumber that stood here?" "I've *wasted* it." Which means used or spent, not squandered. Celia in "As You Like It" says "I like this place and willingly could waste my time in it."

"The boys was all *banded* up in the barn." In "Timon of Athens," "routs of people did about them band."

"He's a leetle grain *techy* (or *tetchous*)," as was Richard III. His mother said "techy and wayward was thy infancy."

Their language frequently shows an exactness of thinking that gives an artistic touch to their speech. On the train one inquires, "Is this your paper?" "No, hit belongs to this seat."

Susie, eight years old, on being asked, "Was your new baby a boy?" replies very seriously, "Yes, hit was a boy"—then, after a pathetic pause—"and hit's a boy yit."

This desire for exactness has given such expressions as *rifled-gun* (often clipped to *rifle-gun*), *rock-clift, ham-meat or ham-bacon, cow-brute, man-person, granny-woman, tooth-dentist, church-house,* and *biscuit-bread.* Bread may mean cornbread, or simply corn. "I'm clearin' a field to raise my *bread.*"

As in language everywhere, there are curious mutations. They take "y" from "yeast," but add it to "earn." "He'll *yearn* all he gits off'n that place." "Queer" becomes *quare,* yet conversely "care" becomes *keer.* "Crop" turns to *crap,* but conversely "wrap" becomes *wrop.* An "r" often gets into *warter* (water), *orter* (ought to) *arter* (after), and even invades proper names, as *Cordle* (Caudill) and *Orsborn. Sarvice-berry* need not startle us, when Spenser writes *swarved* for "swerved."

For the pronoun "it," the Chaucerian "hit" is still commonly used. But not always. An indefinable instinct for euphony governs the choice. Probably this same artistic instinct for sound determines the choice between "there" and "thar," "where" and "whar," "is" and "air" and other locutions defiant of grammar. But the latter phrase is scarcely correct, for of grammar they are entirely unconscious. Here language is still spoken thought, not something written down and analysed.

Besides the identified Shakespearean words that have come down like heirlooms, there are in common use many quaint turns of speech that have an old-world dignity and decorum:

"The child fell into the *embers.*"

"Yes, I live here, but I don't belong here. 'Im just a *hireling.*"

"*Grandsir* (Grandsire) owns a big *scope* o' land." (A scope is much larger than a "boundary of land.")

"They dug into the Indian grave and found a *master* pile o' bones."

"The tree's broke down, and *gone to naught.*"

"Our folks got *naturalized* to the doctor, and like him."

"I hain't seen my sister in twenty years; I cain't hardly *memorize* her."

"If it don't *disfurnish* ye none, I'll pay ye later."

"Hit'll take a right spell to *moralize* John Will."

"He *rewarded* Bill." This means no gift to Bill, but a reward offered for his apprehension.

"I raised five sons, and none of 'em war ever *warranted.*" (arrested on a warrant)

The venerable word *buss* (to kiss) has fallen into disrepute in the dictionaries. But it is still uncontaminated in the Mountains. A derivative from it is also found: *bussy,* a sweetheart. Perhaps a more common expression for this is *doney gal.* This comes doubtless from the Spanish *Donna.*

"He's a *main worker;* he has *breskit.*" We have a faded relic in "main strength." Brisket we now use only in reference to an animal. We do say of a man that he is "chesty," though this is not usually applied to his physical energy.

We sometimes speak of a dress-pattern or a trousers-pattern, meaning not the shape, but the material out of which it is to be made. So we need not be surprised to hear "He sawed him a house-pattern out of beech."

No higher compliment can be paid the visitor than the pronouncement "He's a mighty *common* man." It means that he mingles with people as an equal. This expresses a fundamental trait of the Mountain People, their quiet independence and consciousness of equality; their unconscious superiority to circumstances; their pioneer instinct for democracy; which, unknown to themselves and unrecognized by others, has been one of the greatest contributions yet made to our ideal Americanism.

These words and phrases are not vulgur blunders made through an aping desire to show off a meager store of big words. They have an etymological fitness, and are sometimes more correct than the authorized usage.

Back of these quaint, musk-flavored expressions that awake forgotten memories, lie the pioneer vigor and the ancestral virtues that gave such parental potency to "the spacious times of great Elizabeth."

PROBLEMS IN THE TEACHING OF GESTURE

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THE purposes of gesture may be generally divided into two classes: those having to do with the audience and their comprehension of the message that the speaker is trying to give them, and those having to do with the speaker himself, and his presentation of the message. We shall deal with these in order.

There seems to be no doubt that the images are more clearly impressed on the minds of the hearers when there is some use of activity to accompany the words. The speaker trying to describe a scene, for example, can undoubtedly give a better picture if he will physically direct the eyes of the audience to some more or less definite location, and point out by the use of suggestion the particular details that he wants them to get. This matter of the clearness of the image is of utmost importance in the arousing of emotion, for it is upon a basis of imagery that the emotions are stimulated.

Then, too, there are many more or less abstract ideas that will be given a concrete foundation if the audience is directed to the physical analogy to be found in some material object. For example, the balancing of ideas, as in the presentation of two propositions with the possible element of choice between them, is made much clearer if the idea of a physical balance is suggested, and while the minds of the audience will not always reason directly through the analogy, there is the process of association by analogous ideas, which will clarify the thought in the minds of the hearers.

In the third place, while emphasis is partly a matter of the manipulation of the voice, and of the sentence structure, there is no doubt that gesture may be used with telling effect to emphasize certain words and passages in the speech. Simple loudness is one of the means used to get emphasis; loudness is a matter of force; force is a matter of more physical energy. Now if added to the additional tension in the muscles of the immediate speech apparatus there is also a tension, and even an emphatic movement, of the other muscles of the body, the emphasis can be made the stronger, and

the effect heightened. Other elements enter into the matter of emphasis, of course, but this one is not to be neglected; indeed, it is one of the most essential of the factors.

A still further application in the use of gesture is in the physical reaction. While the study of speech is a science, its application is an art. Langfeld, in his book, "The Æsthetic Attitude," has called attention to the fact that our appreciation of art is dependent on the empathic reaction to the object under consideration. This empathic reaction is a tendency on the part of our bodies to take something of the same attitude as is represented in the picture, or statue, or whatever it may be. Thus, when we see a massive piece of sculpture, like the Moses of Michael Angelo, we expand involuntarily, and we are given a feeling of massiveness. The use of lines is well understood by the artists, as they know that the onlooker will respond physically to the effect they have created. This is the principle underlying the greater part of the new movement of the theatre, especially in so far as it applies to the scenic effects. There masses and lines are employed with the purpose of creating the impressions desired, rather than cluttering up the stage with a heterogeny of details which are so distracting that unity of emotional appeal is impossible. The work produced by such men as Craig, Hume, Max Reinhardt, and a host of others, is based on the empathic appeal. In his analysis of this factor, Langfeld calls attention (p. 154) to the Portrait of a Young Woman, by a pupil of Botticelli, in which he says that "the restlessness we feel in the hair is in harmony with the temperament of the girl." It is not by mere chance that the great cathedrals of Europe are surmounted by towers reaching high into the heavens, nor that there is a just and true proportion for the columns in the various orders of architecture.

This response is not a purely psychic reaction, whatever that may be, but it involves primarily the physical organism; bodily changes do take place. The fact may also be pointed out that the degree of appreciation depends on the degree of bodily participation in the reaction. This participation in turn depends on the physical mechanism, and its attunement to that particular thing, and to the emotion that it brings out. It is for this reason that art appreciation can be cultivated, the process of cultivation here being simply the matter of attuning the organism to react to the stimuli that are presented to it. There are many who will go into raptures

over a cheap lithograph, while they will fail utterly to respond to a Corot or to a Botticelli. Others will see only hideousness in the lithograph, but will stand for hours in complete absorption before a masterpiece of one of the great painters. In the same way the prevalence of "jazz" may be accounted for in the fact that there is not enough insistence on familiarity with the finer selections of music: people are not being trained in the responses to the more delicate harmonies and modulations of the great composers. People like the popular music because they can get their bodies into the swing of it; whereas it takes a training of the more refined musculature to enjoy a Beethoven Sonata. Of Liszt's Hungarian Rhapsodies the Second is the most popular, because of its greater appeal to the responses of the larger muscles.

Applying this fact to the field of speech, we find that there is a tendency on the part of the hearers to imitate the actions of the speaker. We may not always be conscious of this reaction, as it is not always strong enough to arouse the consciousness; in other words, the reaction does not rise to the level of the cerebral functions. It is no myth that the slow monotonous speaker can put us to sleep, and that the vigorous speaker will keep us well awake. Neither is it merely the fact that it is Sunday morning that causes many of the congregation to be drowsy; all the surroundings and the often soothing voice and the more or less quiet air of the preacher lend to this result. And while it is not always true that the most popular preacher is the one that uses the strongest gestures, yet it is true that that one will have the best filled houses whose speech is vigorous, and is carried with a large amount of physical tenseness. The audience will respond to that sort of speech, whereas they will sleep under the droning voice and the soothing, almost hypnotic motions of the more reserved speaker. And the response is a physical one, an empathic reaction.

It is here that the modern theory of the emotions comes into play. A part of that theory is that we can arouse an emotion by going through the movements characteristic of that emotion. It asserts that our feeling of the emotion is in fact the feeling of the bodily changes that are taking place. Not all of these changes are conscious, it is true; that is, it is not always possible from the outside, as it were, to detect the actual physical reaction, such as those in the visceral regions, but if there is an emotion aroused, then we

do feel the results of that reaction. The idea to be considered here is that the physical reaction begets the consciousness of the feeling.

We saw that in the empathic reaction we were not always conscious of the physical reaction as such, and we also saw that in the emotional reaction we were equally unconscious of the physical change. But it is not at all difficult to see how the viewing of a piece of art will through these empathic reactions arouse in us emotions similar to those represented in the masterpiece. Now if speaking is an art, and we respond to art through the empathic reactions, and the emotions are thereby aroused, it would seem that the value of gestures lies partly in the fact that by their use the speaker can make an appeal, through empathy, to the emotional response of the audience. Briefly stated, then, the proposition is this: Gestures call forth an empathic reaction on the part of the audience; that is, there is a tendency on their part to go through the same movements as the speaker is going through; these actions, which are the actions characteristic of certain emotions, tend to call up those emotions in the hearers. In this way, therefore, in addition to the matter of making images more definite and clear, gestures add to the emotional response of the audience.

But it is not only on the hearers that gestures have an effect. The speaker himself is affected by the use of his own activities. It is a generally accepted fact now that psychic phenomena are dependent upon physical phenomena, if not actually identical with them. Mental activity, according to most authorities, is accompanied by neuro-muscular activity, while other writers assert that the two are not two, but that they are one and the same thing. Disregarding the ultimate interpretation of the evidence, it still remains true that mental processes do not take place without physical processes at the same time. And it is equally accepted that physical processes do not go on without mental processes. Moreover, the entire cycle, if such it may be considered, usually ends in action. Whether the one is dependent on the other is not the point here. The evidence is mainly in the direction that mental processes are rather more dependent on bodily activities than the reverse. We shall not attempt to settle that much mooted question.

Now it is true that if we are exercising quite vigorously, our minds run along the lines of the thing that we are doing. If we are playing a game of tennis, we have no time for anything else;

our minds run to tennis at that moment. In golf we are concentrated on the game. If we play half-heartedly, there is a tendency to let our minds wander off to something else, our play falls in effectiveness, and we may hear someone say, "Get your mind on the game!" Then we come back to what we are doing, and our technique improves. Even in chess there is a high degree of physical tension, and it is only when we have the opponent in a place where we think he cannot escape that we are willing to settle back in our chair and relax. Then when he does extricate his piece from the impending catastrophe, our bodies snap back into tension, and we "attend" (physically) to the game.

On the other hand, suppose we want to think deeply over some problem, and at the same time want to get out into the open air. Do we engage in some game in which it is necessary for us to make intricate plays, or which involves a highly developed technique? Can a student, for example, prepare a speech while he is playing a hard game of football? What we actually do is to go out on a walk, or for a ride, where the exercise we are indulging in requires the minimum of attention, where the movements are reduced to the level of the automatic. It is then that we can think deeply, come to valid conclusions, and solve problems of conduct. The other parts of the muscular system are left free to take care of the thinking processes, and if we will observe closely, we will find the ever changing tensions in harmony with the things about which we are thinking. In other words, in order to think, we must have free those muscles which respond to those thoughts—or, as some authorities insist, those muscles with which we actually do the thinking. And if that is the case, then it would seem to follow that the using of those muscles would in some way aid in the process of thinking.

The same principle applies to the field of speaking. Just as we fall off in our game when we relax, in the same way we fall off in our speech when we relax. Just as we are concentrating on the game when we are playing at our best, (and the reverse, that we are playing at our best when we are concentrating on the game) so can we concentrate on our speech when we are speaking at our best; "concentration" in speaking, as in any other activity, means the tensions of those muscles with which we are doing those particular things—in this case, with which we express our ideas and emotions. But if we speak half-heartedly, with complete relaxation,

there is a possibility that we will wander off somewhere else, only to find when we get back that we have lost the audience in the meantime.

The point here is that whatever may be the relation between thought and bodily movement, there is no question that movement serves to keep the speaker awake, interested in what he is saying, and prevents his wandering off into some other line of thought, day-dreaming, or other useless manifestation—useless so far as his present purpose is concerned, which is to bring some sort of message to the audience. That, it seems to me, is one of the primary values of gesture in speaking. It is a stimulation to the thought processes of the speaker himself. There are some who will go further than this, and insist that gesture arouses thought, that it even *is* thought. If these contentions are true, then the value of gesture is enhanced by so much more; but certainly the least we can say for it is that it does seem to stimulate thought, and if there were no other value, then we could easily recommend the cultivation of this factor to a large number of speakers that we have heard—and seen.

But there are other values for the speaker. We pointed out the fact that the images of the audience were more definitely aroused by the use of gesture. It is not only in the minds of the audience that these images are clarified, but also in the mind of the speaker himself. Most orators maintain that in order to arouse the emotion of the hearers the speaker must himself have the emotion. Scott, in his "Psychology of Public Speaking," makes a commonplace remark when he says that "there is much evidence to support the theory that the way to move an audience is first to move yourself." (p.73.) It is also a well-known fact that "our emotions are awakened by the concrete situations presented to the mind." (p. 34.) Still a third fact is that by the power of our imaginations we can call up images in such clearness at times, that we are very deeply moved by them. We can present these images to ourselves in greater or less vividness according to the amount of physical activity we put into them. Action, then, in speech, is of distinct value in clarifying the images of the speaker.

In the matter of emphasis, too, while, as we have seen, the audience will get proper values by the use of suitable gesture, at the same time the speaker will have a better sense of those values if

he will use the right tensions. A vigorous use of the index hand in a direct appeal to the individuals of an audience will give the speaker himself a greater sense of the directness of the appeal, and his voice and entire attitude will carry the thought. In the same way a hammerlike blow of the fist will impress even the speaker with the importance and weight of the idea he is at that time presenting.

There is still another way in which gesture is of value to the speaker. It cannot be expected that on every occasion when one is called on to make a speech he will feel at once in the mood demanded for that occasion. Without some sort of effort we cannot call up emotions at will. Try to sit calmly in your chair, in a thoroughly relaxed attitude, and work up an emotion of anger over some situation. Prevent, if you can, any contraction of the muscles of the fighting mechanism, and see how very angry you can become. You will find that it cannot be done. On the other hand, as you go down the street the next time, throw out your chest, hold your head high, set your jaw, and walk with a determined tread. What happens? You feel capable of achievement, you are as good as any man you meet, and if, while taking this attitude, you have an occasion to talk to someone, your voice has a ring in it, a definiteness, which you may not have felt before. In other words, physical posture, and physical action, will arouse emotions, when they would not otherwise be stirred up. This is simply an application of the present-day theory of the emotions. Among the savages it is exemplified in their war dances, and other rites and ceremonials. The value of this fact to the speaker cannot be overestimated. It means that if he does not feel exactly in the mood for the speech at that particular time, he can arouse in himself the emotions by the use of gestures and general bodily activity. And, as we have pointed out, if he would move his audiences, he must first move himself.

But all this may be true, some will say, and still not show the necessity of *teaching* gesture. Granting the value of activity in speaking, there is the argument held out by many, in revolt against the excesses of the old Delsartians, that since gesture is so fundamental an expression it is inherent in the human being and ought to be left to the impulse; any attempt to teach it will result in mechanical gesticulations, stiffness, and loss of effect. One promi-

nent teacher of speech, or, as he would have it, "Public Speaking," even goes so far as to maintain that he would rather mine coal than teach gesture!

It is the contention of the present article that while the premise is perhaps valid, the conclusion is not justified. Regarding the fundamental nature of gesture in speech, we agree to some extent with the opposition. But there we part company, and insist that *because* it is so fundamental to effective expression, of such tremendous importance both to the speaker and to the audience, it is a thing that ought to be taught; and we believe that our experience supports the contention that it *can* be taught.

Anthropologists and genetic psychologists tell us that the first method of communication was through gestures. They cite various tribes of savages, and the more or less intricate systems of visual signs they have evolved for the purpose of conveying their thoughts. There are even some tribes, we are told, which cannot communicate effectually in the dark, but will insist on going into the light, where they can see the movements that are being made. We are referred to the fact that children employ much physical action in the expression of their thoughts and desires. So much has this use been made of activity in the matter of communicating that it has grown into the makeup of the race, as a rather loosely organized system of reactions, considerably less definite in their pattern than the instincts. At the period in the phylogenetic and ontogenetic development when the inhibitions are least compulsive, or rather least restraining, this type of expression is freely resorted to. It is to this fact that we are referred by those who insist that gesture, being of a fundamental nature, must depend on the impulses, and therefore cannot, and ought not, be taught.

There are two objections to the acceptance of this conclusion. In the first place, while emotions and impulses are inherent in the individual, at the same time there is a great variation in the ability of different persons to express these emotions. (Scott, p. 78.) Because of their nervous organization, some are naturally more emotional than others, just as some races seem to be more excitable than others. It is not to be expected that everyone will develop the same degree of activity; there are individual differences in that, just as in other things. But our contention is that even the most stoic, the most phlegmatic, the most pachyderma-

tous, can develop his emotional reactions, so that they will be greater than they were before, and so that they will "get across" to the audience better than if they were not developed. In the same way that people can cultivate an appreciation of the finer works of art and music, they can also develop other responses. If they are left to themselves, if we wait till the impulse is upon them before they begin to make the gestures which will add meaning to their speech, these more "unemotional" ones will follow their own bent, and never make them at all, because it is not "natural" to them. We shall have more to say later on the subject of "naturalness."

Even such innate things as the instincts vary. Woodworth has pointed out the fact (Psych. p. 111) that man's instinctive behavior is not a set form, that it "has not the hard-and-fast, ready-made character that we see in the insects. Man is by all odds the most pottering, hem-and-hawing of animals." He says that there are a number of highly developed, and a greater number of "loosely organized," instincts. Physical activity in the expression of ideas and desires would be classed in the latter category, among those which in the primitive state are resorted to because habit and complexity have not as yet served to develop counter tendencies, but which in the later stages of education and vocabulary content are largely dropped. With the dropping of that activity much more is lost in the way of emotional content in the life of the individual. It seems, then, that it is not so "fundamental," after all, in the sense of being inherent as a definite pattern.

The second difficulty with accepting the conclusion that, gesture being a thing of the impulse, it cannot and ought not be taught, is the simple fact that the students that we get in the high school and college classes are not at the stage of the savage or the small child. In the primitive condition, be he aborigine or infant, the individual has comparatively few words to express his thoughts, and must resort to imitative gesture. As he grows older in years and experience, he acquires a stock of words which will fit into his ideational experience, and the purely imitative movements are dropped, their place being taken by more suggestive and emphatic actions. The latter are usually much more

effective. Winans mentions a classical example of a violation of this in his "Public Speaking" (p. 489). He refers to the occasion "when the great orator Burke, wishing to defy his enemies in Parliament, drew from his bosom an actual gauntlet and hurled it to the floor," and says that he "was laughed at as he deserved." He goes on to say that if Burke had made simply an illustrative or suggestive gesture, the effect would have been all that was desired.

But the most important reason for the difference between the stage of the savage or small child and that of the student is the fact that the latter has gone through an educational process in which restraint is urged upon him from the very first day he enters the school. He is even taught that control is the one essential thing. A student came to me just a few days ago and told me of a school which he had attended, in which the cardinal virtue was repression of the emotions; it was the *sine qua non* of a well-educated and refined man. On the women it is impressed even more. This is the case in America and England especially, where we are taught that any expression of the feelings is a sign of weakness on the part of the individual; in France and some of the South European countries the people are not impressed with this doctrine, and the result is that whenever they talk they gesticulate extensively. Our students have the idea, instilled into them by some twelve years of training, that if they do express their feelings they will be making themselves ridiculous. Add to this the consciousness of being under criticism, and we have a combination that is difficult to overcome. No amount of earnestness alone will dispel the restraint. In fact, the restraint itself is an effective check on earnestness. Consequently we have rather half-hearted speeches, in which the speaker shows little interest, and arouses in his audience even less. Students of Public Speaking have notoriously poor control of their bodies when they are on the platform. Spontaneous gesture is rarely seen among beginners. Occasionally, when a speaker is attempting a vigorous expression, we do see a stiffening of the arms, and perhaps, if his hands are not in a deadlock behind his back, a clenching of the fist, or a faint wiggle of the hands from the wrist, or a slight movement from the elbows. But instantly the years of repression come to the front, and the inhibition which is the result of a thorough training

in restraint, blocks the carrying out of the impulse. Fear of doing something awkward adds to the check, and we have—nothing.

It is here that some teachers try to solve the problem by giving the general instruction, "Just be natural!" The principal objection to this is that just as often as not the "natural" thing to do is the least effective thing. Suppose a track coach were to do no more than to instruct a dash man to "run naturally." He does not do it that way. Instead, he spends weeks, perhaps months, in developing what is known as "form," knowing that when a certain technique is mastered, speed will follow, if the man has the speed in him. If a learner in golf will put himself in the hands of a professional instructor, will he be allowed to assume a "natural" stance, and swing his club "naturally?" After all, what is this thing we call the "natural?" Is it not rather the *habitual* way we have learned to do a thing, regardless of whether it is the most efficient way or not? Strictly speaking, there is no natural way of sitting a horse, or catching a fly in the outfield, or making gestures. These things are all habits, they have to be *learned*, and if the way we have been doing them all our lives is not the best way, then we must go through a process of breaking the habit, which is best done by the substitution of a better one. Once the new habit is thoroughly learned, it then becomes the "natural" way, just as much as the old habit was "natural."

Seldom a day goes by that in at least one of my classes, when I am trying to get a student to assume an easier posture, or use a certain type of movement, I do not hear the complaint, "That is not my natural way of doing it." Usually my comment is something like this: "Perhaps that is not your *habitual* way of doing it." Of course we try to make allowance for individual differences. We get students with all manner of voices, each one of whom defends himself with the statement, at first uttered with all the finality of the law of gravity, that it is his "natural" voice. Do we let it go at that, and attempt no improvement? Does any conscientious teacher of voice let it go at that? Then why should we let the matter of gesture rest upon the shaky platform of "naturalness?" Let me say again, that there is no natural way of doing the thing that has to be learned;

and since gesture is the outcome of extremely loosely organized impulses, it must for the greater part be learned.

The problem is a twofold one of removing the inhibitions, and of forming the right habits. It is not enough that we merely lead the student to make motions; our task is not complete when we have made him see the necessity of activity, and have got him to loosen up his body so that he will use it freely. Taking up a mashie and swinging it on the ball will not make a golf player. These movements must be directed; the speaker must develop a "form," just as the runner, not only for the sake of his own better work, but also for the benefit of the onlookers—the audience. It is to be expected that this form will vary with the individual, because speaking is such an intensely personal thing. But even in the variations there is unity, and it is for the purpose of developing this technique that we must form the right habits.

How, then, are these inhibitions to be removed? There are two possible ways of bringing this about: first, by strengthening the impulse to the point where it breaks over, and gestures follow; and second, by loosening up the body through action, and thus not only giving the emotions a chance for outward expression, but also helping to develop the emotions themselves. The difference may be rather inadequately suggested by the case of trying to divert the course of a stream into a new channel. We might dam up the old bed, and force the flow into the new one, in which case there might be danger of the water spreading over the surrounding country, and causing damage to much good land; or we might dig the new channel, and simply *allow* the water to flow into it. The point is this: if the emotion is there it is bound to find an expression, if not in ways meaningful, and controlled, then in more or less purposeless movements which carry no significance to the audience.

The first thing to do, then, in removing the inhibitions, is to give the body something to do. Let the students work on things that cannot be done without a great amount of activity. In one of our assignments, which is given to every class, the students perform a "movie" act. In this every part of the story is carried out by action, no words being allowed, except a very brief explanation of the setting at the first; and in my classes I am doing away with even this, requiring the students to put every-

thing into the action. Once in a while two will work together, but one of the things insisted upon is that both must have something to do. One of the couple is not allowed to remain merely the passive subject of the action of the other. In another assignment in which the students seem to take great delight, they are asked to give an imitation of some character that they know, adopting, so far as possible, the actions, voice, even down to the elusive mannerisms, of that person. Frequently they will choose to portray some campus character, perhaps one of the notables on the faculty (!), and if the work is well done, it is keenly appreciated by the other members of the class. In one of my classes the other day, after one student had finished her characterization, the others burst into applause, not because they wanted to see a "take-off" on that particular individual, but because of the cleverness of the imitation. Still another kind of work that gets results is to have the students fit attitudes and movements to certain verbal expressions. Besides these many others might be worked out, all involving a maximum of action.

In all of these the idea is to get them doing something. Of course we do not get finished products; we do not expect them. Nor should it be understood that we are satisfied with teaching these things; they are not ends in themselves, and we do not stop with them. But we accomplish two things: in the first place, we go a long way toward ridding the students of the muscular tensions that are consequent upon self-consciousness; and second, we get the body in the way of expressing the emotions and ideas which are at that time to be expressed. The encouraging thing about it is that it gets the results. After a few weeks spent on the kind of work suggested above, we then give an assignment requiring a speech of some sort; usually a definite type is asked for. And in these speeches the students do make gestures. Of course they are generally crude and mechanical; that is to be expected, as we have said; good form in any activity comes only with practise. But the first part of the task, the removing of the inhibitions, is in a fair way toward accomplishment.

It is here that the matter of forming the right habits is taken up. The students have reached the point where they are not afraid to use their bodies, but their actions contain much of the random element. Now the second part of the task is before us,

which is the elimination of those random movements, or rather the directing them from the mechanical, stiff, often purposeless actions into smooth, graceful, and meaningful gesture. All this cannot be done in the class; it requires much practise outside. But it is the province of the instructor to guide this work so that the maximum effectiveness will be approached.

Criticism, not only from the instructor, but also from the students is essential. It keeps the students awake, and gives them a part in the work of the class, other than being mere listeners, besides developing some power of critical analysis. It is seldom that I call for this criticism from the other members of the class until we have studied action, and have established some standard of excellence. All suggestions are constructive; rather than pointing out the errors as such, we ask for the things that can be left out or added, that will increase the effectiveness of the speech. I never stop a speaker in the midst of his speech; but very often, after he has finished, I go back to some idea he has expressed, or some gesture he has used, and work over that until he has strengthened the sentence, or smoothed off the movement, or perhaps added some action that will assist the audience in getting the thought. Sometimes he will have a different idea from mine. Well and good; it is an encouraging sign. In that case, I have him use both of them, and let the class, as the audience, decide on the better. They are very frank in most cases, and it is not always that they prefer the suggestion of the instructor. Then, taking the other, we work it over, and develop it. This allows self-expression, without making the student feel that he has no individuality, and that he must follow the leader.

As to the factor of imitation, I rarely use that until we have decided on the type of gesture to be used. This is especially true in the case of the individual student. Occasionally demonstrations are given the class to show differences in effective and ineffective gestures, or to illustrate the appropriateness of certain actions to certain ideas. But when a student is on the platform, I try by suggestion and direction, to get him to make the necessary changes, such as a broader sweep, a basic hand position, or a shift in posture. Then, after he has gone as far as possible that way, it is time to come forward with the illustration, and show just how it can be done. This final resort may not be needed;

it is as well not to use it in that case. But it serves the purpose of giving the student something to work for, as well as establishing a certain degree of confidence in the ability of the instructor to do the thing that he is trying to teach; which latter is not to be utterly despised.

Gradually the crudities are eliminated; purposeless activity is resolved into significant gestures which carry weight and conviction. The student loses the greater part of his self-consciousness and awkwardness, and in him is awakened a confidence in his ability to do, to speak to an audience in such a way that the full value of his ideas and emotions will be carried "across" to them.

In all this nothing has been said to minimize or deprecate the importance of the subject matter of students' speeches. The point that I have tried to bring out is that gesture is of importance as well, in a speech curriculum; that it contains enough matter to be included under the general heading of "content;" that it can be, and is being, taught.

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AN APPARATUS FOR RECORDING SPEECHES

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READERS of the QUARTERLY will probably be interested in an apparatus recently developed at the University of California for recording "themes" and speeches in Oral English and Public Speaking classes.

The purpose which inspired the conception of this appartus, and, later, its development through months of experimentation, was to find some means of more thoroughly criticising the oral English used by students in their class "appearances." It was desired in the first place to have an absolute check upon bad grammar, bad sentence structure, bad paragraph structure, and other rhetorical imperfections; and in the second place, to give the student a better idea of his manner of speaking, bringing to his attention bad or wrong vowel qualities, indistinct or wrong utterance of consonants, too fast or too slow a rate of speaking, too high or too low a pitch in speaking, too much or too little force, hesitations, coughs, clearings of the throat, and other faults of utterance. To attain this purpose it was thought that a combination of a microphone, an amplifier, a telemegaphone, and a dictophone, might be used, but a little experimentation soon revealed the fact that, while the general idea might serve as a starting point, much auxiliary apparatus and many modifications of the units of apparatus involved would be necessary.

This auxiliary apparatus and these modifications have finally been developed, however, to a point where the results will justify the use of the apparatus as a whole by universities, colleges, normal schools, high schools and other educational institutions.

DESCRIPTION OF THE APPARATUS

1. *The Apparatus Proper*

The apparatus as it finally stands consists of a microphone which is located upon the desk in any room where a class in Oral English or Public Speaking is being conducted; wires running from this microphone to the laboratory or other room where the recording is to be done; a battery to actuate the microphone;

inserted in the microphone circuit, a specially constructed amplifier, equipped with three auxiliary adjustments, the first to enable the operator to regulate the output of the amplifier so that women's voices may be recorded, the second to enable the operator to regulate the output of the amplifier so that men's voices may be recorded, and the third to enable the operator to adjust the output of the amplifier to individual differences in speakers; wires connecting the microphone circuit to the amplifier; an ordinary loud speaker or telemegaphone, wires connecting the amplifier with the telemegaphone; an ordinary dictaphone, equipped with a special recording diaphragm, connected by a rubber tube to the telemegaphone.

2. *The Switch Board*

There has also been developed a signal switchboard, to be placed on a table at the back of the class room, by means of which the teacher may send signals to the laboratory or room where the recording is being done. This switchboard carries upon it four miniature lights, one green, one red, one white, and one blue, and in the recording room there are four corresponding lights.

OPERATION OF THE APPARATUS

1. *The Switch Board*

When a speaker is about to be called upon, the teacher throws on the green or warning light which appears both in the classroom and in the recording room. The operator then knows that a speaker is about to be called upon and prepares his apparatus for recording the speech. If the speaker be a boy or a man, the teacher throws on the red light, and then the operator adjusts his apparatus for a male voice. Should the speaker be a girl or a woman, the teacher throws on the white light and the operator makes the adjustments that are necessary for recording a female voice. When the speaker has finished, the two lights that have previously been thrown on are turned off and the blue light is lighted.

2. *The Apparatus Proper*

When the signal switchboard is understood, the actual operation of the apparatus is simple. Upon the appearance of the green light a blank record is placed upon the dictaphone, its motor is started, and the recording needle is brought down upon the

record. Upon the appearance of the red or white light the amplifier is thrown in and adjustment made for the male or female voice. As soon as the speaker begins his speech, adjustments are made for the individual speaker, whose voice can be overheard at the output of the megaphone and, with a little practice, judged as to its perfection. At the conclusion of the speech, when the blue light is flashed on, the operator has but to stop the dictaphone and throw out his amplifier, removing the used record and inserting a new one in preparation for the next speaker.

DIFFICULTIES OVERCOME

Many difficulties were met and overcome in the development of the apparatus. The first of these was a "blasting" of the record upon the dictaphone: that is, certain sounds were too loud for the dictaphone recording diaphragm and caused it to vibrate beyond an effective amplitude, or the sounds were too much distorted by the amplifier, and, therefore, did not make an understandable record. This blasting was overcome by substituting a special recording diaphragm and needle upon the dictaphone, and, later also, by substituting a special reproducing diaphragm.

Not many experiments were performed, however, before it became apparent that an adjustment suitable for men's voices would not produce good records for women's voices. Another adjustment was then added to take care of this difference, the women's voices being built up in strength.

USES OF THE APPARATUS

When finally, as a result of the operation of the apparatus, records by several speakers had been obtained, attention was naturally turned to the uses that might be made of them.

The first use to which the records may be put is that of checking up upon the speaker's grammar, sentence structure, logic, paragraph structure, and use of rhetorical devices. This may be accomplished by making a typewritten transcript of the record in a manner identical with that used by the typist in a business office for transcribing letters from the dictaphone. Usually two copies are made. Often, however, two typings are necessary in order to improve the paragraphing. The original copy is kept on file for future use, and the carbon copy is handed to the student with the request that he correct the English to the best

of his ability and return the copy to the instructor. This corrected copy is then carefully re-corrected by the instructor, and, at once, by a perusal of the corrections made by the student and those made by the instructor, it is possible to determine whether the student committed his errors through ignorance or because of the excitement attendant upon extemporaneous utterance. In correcting the manuscript, of course, the instructor is at liberty to use any system he may choose, perhaps following some such system as that outlined in The Century Handbook of Writing, whereby a second correction is demanded of the student after reference has been made to the rule in the Handbook that has been violated.

The advantages gained by this correction and re-correction of the manuscript are at once apparent. No instructor, probably, is able to catch all the mistakes in English made by a speaker, simply because by the time the instructor has jotted down one error the speaker has made others. The recording of the speech, however, enables the teacher to point out *every* error in English, and the student's work, as a consequence, can be judged much more accurately. A second advantage of recording the speech is that the instructor may devote much more of his time to correcting faults of delivery, feeling sure that the faults in English will be discovered later, in the manuscript. Thus the class "appearance" of the students may be made to serve two purposes; first, that of an English theme, and second, that of a speech.

It is possible also, by placing a horn upon the dictaphone, to allow the student to hear his own utterance, whereby he may discover faults in his speaking which he never before thought he possessed. The surprise of students upon discovering imperfections in their methods of speaking has been one of the most startling results of the whole series of experiments.

Another use to which the apparatus may be put is that of checking up on the progress made by a student during a course. By preserving the first record made by the student at the beginning of the course and comparing it with a record made toward the end of the course, both by the eye, on the manuscript, and by the ear, through the horn on the dictaphone, one may easily

determine whether the student has profited sufficiently by the course to obtain his credit.

Further, there is almost a mechanical check upon the excellence of the vocal utterance of any speaker. By noting the exact position of the control dials upon the amplifier when a student who by common consent is rated as a good speaker is speaking and then noting the position inferior to this that is needed by the speaker whose work is being graded, the instructor may (roughly, at least) judge mechanically of the speaker's effectiveness as regards utterance. In fact, the operators who have used the apparatus have actually marked upon the experimental machine the grades A, B, C, etc., that correspond to the grades demanded by the University.

THE EXPENSE

Of course, all of this careful correction of the students' English and utterance demands time, which means money, but this expense is no more than is incurred always when scientific methods are substituted for empirical methods. The initial cost of the apparatus is from $350.00 to $500.00 and the cost of operating should not be over three dollars per operating hour, this latter item including the compensation of the operator of the machine, the typist, and the reader. Thus it will be seen that the cost is much less than that incurred by the employment of an expert court reporter—a possible alternative—whose remuneration would be at least ten dollars per hour.

USES OUTSIDE OF THE CLASS ROOM

The apparatus as a whole may possibly find several uses outside of the class-room. It may be found useful in recording speeches made by speakers of note, who from time to time visit most educational institutions. It may be used in court reporting, in which case by the placing of several microphones in various positions about the court room, the utterances of the attorney for the plaintiff, the attorney for the defendant, the witness, the judge, and others, could be faithfully reproduced, the principal advantage being in this case that the manner of speaking used by each participant in the trial, always an important factor in determining the meaning of utterance, could be noted, if so desired, by a court of review, and an accurate and intelligent opinion of

the evidence be reached; whereas, under the present methods of recording court procedure, the written words of the record often convey a meaning far different from that intended by the speaker who uttered them.

NOTE: The exact mechanical and electrical details involved in the construction of this apparatus, which was demonstrated at the NATIONAL ASSOCIATION meeting at Cincinnati, will gladly be furnished by the writer to any instructor or institution desiring to construct a similar apparatus. Later, it is hoped, the apparatus will be manufactured for sale in a commercial way.

ARGUMENTATION AS A HUMANISTIC SUBJECT*

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THE case for argumentation as a liberal course, although fairly clear, has been more or less forgotten in the hurly-burly of specialization. The subject, to be sure, has been recommended for mental discipline, but the practical character of argument has been chiefly stressed. It has been freely prescribed for teachers, clergymen, intercollegiate debaters, journalists, salesmen, and engineers. Too little, however, has been said about the function of argumentation as a medium for correlating and unifying the curriculum of the liberal college and for liberalizing the capacities that contribute to the college graduate's happiness and usefulness. Argument as a course in writing and speaking aims specifically to communicate ideas to the end of affecting the judgment and action of an audience. Such purpose, however, from the point of view of education for Illumination or Reason, as Cardinal Newman calls it, as contrasted with Learning or Acquirement, presupposes a spiritual outlook and motive. No reason is there why the student of argument who is properly instructed should not be guided into a humanistic channel. He should survey broadly the field of controversial knowledge and develop something of associative and interpretative ability, even a philosophy of life.

* Read at the Cincinnati Convention.

This purpose and result are one with the expressed aim of the liberal college. To establish, or reëstablish the character of argumentation as a liberal subject should be one of the sound objectives of departments of speech.

Any solution of the problem assumes the validity of the humanistic or liberal ideal. With the repudiation of the rigid classical program and the substitution, more or less half-hearted, of the university ideal, the American college has moved with confessed indirection. The liberal arts school has continued officially to affirm this faith in the unity of knowledge; wherever the university spirit has overshadowed, however, the program has been based upon the multiplicity of knowledge. Specialization has won hands down. The growth of the social studies, the abandonment of education exclusively for the socially elect, and the application of science to practical affairs have undermined the liberal ideal. The result is that sometimes the collegian has dipped for four years into an educational melange. He has gone in for isolated fragments and has become, as Charles Evans Hughes says, an intellectual vagrant. He is in no sense a specialist, but he has often become the victim of the impasse between two educational conceptions.

The college of freedom needs what the discarded routine of the classics, pure mathematics, and moral philosophy undeniably yielded: a grasp of the problem as a whole and something of the disinterested passion for perfection. Our collegiate ancestors, although they placed a mistaken emphasis on dead tongues and tested modern life too sharply by the Hellenic pattern, nevertheless saw life steadily and whole. They lacked severe scientific training; but certainly they did synthesize knowledge and evolve a philosophy for approaching the riddle of the world. They did aim to create the type of man described by Plato as one "who has magnificence of mood and is the spectator of all time and all existence."

Back to the humanistic ideal even the most heterodox college administrators are returning. The group system, the Oxonian honor schools, the survey courses in civilization, the general examination at the end of the senior year, and similar departures express the trend. Courses, modern in content, yet those that invite a

genuine analysis, that deal with the outstanding problems of life, that relate those problems in such way as to unify the field of knowledge, that give a consistent and spiritual explanation of life, must furnish a means for stemming the tide of purely utilitarian training. Departments of speech should provide such courses. Argumentation, I believe, naturally adapts itself to such fundamental aims.

Specifically argumentation as a humanistic subject provides a problem rather than an answer. This problem is usually one of wide social significance. Argumentation outlines the correct principles for analyzing the problem and for gathering available data; suggests logical methods for the solution and for expressing question and answer in terms that command attention and win assent. The subject thus provides a method; it does not offer a selected body of material to be appropriated. It sets the student's mind to work in ways that lead, or should lead, to greater elasticity of thought, power to state great issues, judgment in their solution, increased facility in the communication of those judgments, and, if the course has been thorough, some ability to resolve a complex world into a unit.

If argumentation is this liberalizing system, why has it failed to establish itself securely in the confidence of liberal educators? Partly because those who behold it are still divided in their counsels as to whether it is English, Public Speaking, or Economics; partly because it has all the attributes of a prelegal course, or at least those of a technical course in contest debating; further, because the material with which it deals is usually too limited to furnish that complete notion of things demanded of a fundamental subject; again, because the undergraduates in the course are often too immature in educational experience to correlate successfully ideas involving economic, governmental, educational, and other fields; finally, because those who direct such instruction are by training and temper, more likely than not, apathetic toward the cultural aim.

As to the first charge, that the true character of argumentation has thus far not been disclosed, we may content ourselves with a modest rejoinder that for our educational purpose we may claim the subject as the rightful property of the Department of Speech. To influence an audience by speech is its historical and charac-

teristic function, whatever we may say about it as written composition.

For teachers of speech to allow argument to drift as a derelict unit of elective English has meant a distinct loss for argument and for speech. The antecedents or constituents have been philosophy, law, logic, composition, ancient rhetoric, psychology, and—shall we add?—economics, history, and sociology. But attempts to outline the subject from the point of view of any one of these sciences or arts have been abortive. Argumentation comprehends them all, or rather directs them to the specific task of moulding public opinion through logical reasoning. Such, I believe, must be the angle from which to begin an analysis of the content of argumentation.

Another reason for refusing to assign argument to the liberal group is the fact that it has been linked so closely with law and with that handmaiden of law, intercollegiate debating. The alliance between law and argument has been natural, for law, more than any other profession, has applied practically the art of persuasion. The college course has thus fallen heir to much of the legal formula for discussion. In the typical course much is said about the case, the plea, the burden of proof, tests of evidence, and so on. The brief with its twelve or fifteen rules is drafted directly from the court room.

Debating, a special application of courtroom procedure, has also made up much of the course. Argumentation, converted into a legal game of formal discussion under fixed rules, gains a certain attractiveness. Students may see at once the analogy with athletic competition. Even though writers of texts carefully disclaim such purpose, the course as outlined seems to aim largely at preparation for winning contest debates. Accordingly the teacher or writer begins with rules for contest propositions, and ends with suggestions about the content of the third negative speech or about Napoleonic strategy for annihilating the enemy. The major part of the advanced work usually consists of debates. Whoever completes the classroom exercises with credit is supposed to be armed with a technique calculated to overthrow all comers.

The union of the legal stream with that of the older rhetoric and oratory undoubtedly produced a better product of college teaching. Emphasis on evidence and detailed briefing have in

theory at least, stiffened and sharpened student wit in controversy. But this excessive legalism and this specialization in debate have given the subject a technical tone that in aim, method, and content are usually inconsistent with the cultural spirit of argumentation. My proposal is that argument shall be taught as a systematic attempt to discover and present the truth, whereas debating, although also having this purpose, shall continue to aim first of all at gaining a decision on definite issues by means of exact technique. Argument must continue to base its procedure on the sure foundation of logic and evidence. But a more just proportion is to be observed between Thought, Composition, and Delivery. Discussion will be substituted for formal debating; figures and citation of authorities will not submerge vital thought; individual expression will have freer scope than is usually the case in debate. These suggestions are admittedly fragmentary; they are intended only to point the general approach to argument. They are not to be regarded as a wholesale condemnation of debating, but rather as an attempt to classify it in its utilitarian character and to suggest that it belongs where most teachers of speech have officially placed it—in a unit distinct from argument.

This shifting of emphasis from the legal to the rhetorical and philosophical will logically lead to an enlargement of the field of discussion. The debater must rightly confine himself to a topic specific, well-balanced, capable of approximate proof, and sufficiently untechnical to appeal to an average audience. The range of topics is thus limited to current economic, political, and educational topics. Argument, on the contrary, will include the whole field of philosophy, science, literature and ethics. Such material furnishes current magazine articles and dormitory discussions. It is the free property of courses in English and in speech. If argumentation, the peculiar province of which is to deal with large issues, is to give students a detached survey of things, access to this broad field must not be denied. The student's reading in the course will include both the Congressional Record and Morley's Possible Utility of Error. The student will write and speak on such topics as government control of railroads, fundamentalism, law and justice, immorality, the scientific basis of optimism, art and decency, individualism, socialism, pacificism, Eugene O'Neill and recent drama, Walt Whitman, the World Court, and evolution. Considerable was lost when the colleges abandoned the literary

society debates on such problems as, Was Shakespeare a greater poet than Milton? But care must be taken always that this content shall be significant, that sufficient analysis and discussion shall be conducted to assure an appreciation of the problem, both in its definite effects and in its larger relations. The course will thus provide the student with an instrument for an interpretation of the college curriculum as a whole.

Does not the importance that I have attached to range and type of material mean that content looms up as the chief end? Certainly that tendency must be avoided. But on the other hand, we are agreed that proper method cannot be dissociated from proper content. Strong argument must depend upon real thinking. Teachers of English composition have seized upon this principle and have made the most of it. It is significant that Greek and Roman rhetoricians passed into oblivion partly because their teaching came to concern itself with form to the neglect of content. I believe with Professor Wichelns[1] that "For those who start from the concept of the unity of the human spirit, no enduring separation of method and content is possible."

If this course has the pretentious aim of going behind mere speaking to bring its members face to face with great questions and to inspire productive thinking, it is apparent that only those students who have a background of two and preferably three years of college study are qualified for admission. Those enrolled will discuss the central problems of internationalism, economics, education, and literature in turn. Their technique as disputants will improve. And their fund of well-grounded opinion will ripen into a philosophy by which to bind together their educational experience.

Finally, my conception of argumentation as a liberal subject may best be clarified by considering the equipment and outlook of the instructor of the subject. With the movement for specialization in speech, it is inevitable that the ideal herein expressed should be regarded with misgivings. Does not such program threaten the definite and exact type of teaching? Will not the members of the course be in doubt as to whether their role for a semester is that of speakers, or philosophers who sit in state holding no form of educational creed but contemplating all? Will not the specific vir-

[1] *Our Hidden Aims*, H. A. Wichelns, QUARTERLY JOURNAL OF SPEECH EDUCATION, 9:315, November, 1923.

tues of argument resulting from the severe discipline of brief-making and use of evidence vanish in thin air? The danger of such drift, I admit, must be faced. The course in argument must be in the hands only of a specialist fitted by training and interest to criticise and inform wisely his pupils concerning voice control, action, gesture, time, pitch, and the rest of the speech technique. Too little time has thus far been given in argument courses to the matter of delivery. The instructor, moreover, must teach argument as a problem in communication in which attention, interest, use of imagery, and other aspects of suggestion will be understood and applied. The teacher, moreover, must be in sympathy with the contributions of law and logic. Students must continue to work from an argumentative outline, and must express themselves tersely and logically. Further, he will fall short if he is not more or less of a specialist in English composition. Finally, it were well if this professor of argument were an investigator in at least one of the social sciences. His duty it is to have engaged in some productive work in economics, sociology, or politics. Almost fanciful, I admit, seems the range of ability and attainment demanded of this instructor. Nevertheless graduate departments of speech must attract and develop such high grade teachers.

One other qualification must be stated. Cultural education is always described in terms of personality. The test is one of an awakened spirit. Only one who has faith in character and life as an end rather than profession or attainment can perform this pedagogical service. Our teacher must be a man of liberal educational faith, whose students will catch the true spirit of inquiry and will measure life by those same cultural standards. Under the guidance of such a stimulating instructor the undergraduate will piece together the fragments of his world and will be able to explain with logic and conviction the meaning of it all.

ENGLISH SPEECH IN THE ORIENT

LIONEL CROCKER
University of Michigan

IN these few pages I want to set down some of the evidences as I found them, of the progress of the English language in the Far East. Before I went to Japan I was totally unaware that the language I learned as a child was such a precious inheritance. It was only when I saw thousands of Oriental boys and girls struggling with our language that I appreciated what a privilege it was to be born an English speaking person. I found English the passport to the Orient. This is especially true of Japan; ninety per cent of her trade is with English speaking peoples. The demand for English has attracted scores of teachers to the Oriental centers of education. Tokyo, being the educational center of Japan, has quite a group of British and American teachers. I was on the faculty of Waseda, the university whose baseball team tours America every four years.

My chief interest at Waseda University was to teach English conversation and the oral expression of English poetry. The rudimentary knowledge of the English language was taken for granted. It had been gained from teachers in the elementary grades and continued in the middle schools by foreign-trained Japanese. These men who had drilled the English grammar and vocabulary into the minds of the young Japanese were men of long years' study abroad, either in America or England. In my fifteen conversational classes meeting once a week each, I had approximately seven hundred and fifty students a week. It is safe to say that the majority of these understood what was going on in the classroom, even though they could not express themselves accurately in the English tongue.

This task of teaching English conversation to the Japanese was made more difficult because of the relationship of teacher and student. The teacher is placed upon a sacred pedestal, a man apart, and never enters the life of the student body. There is no social contact between teacher and student. The teacher is supposed to give out and the student take in. There is no give and take as in democratic American universities. When the teacher enters the classroom, the students rise at once and make a profound bow. The

teacher acknowledges this and the students, watching out of the corners of their eyes, see that the teacher has responded to their sign of respect, and seat themselves. They then take out their notebooks, are silent, and wait for the words of wisdom to pour forth. To break up this relationship and to make the students feel more on a plane with the teacher, but still to maintain some respect and dignity, was a tremendous undertaking. For several recitations I felt that I was not getting anywhere. The students would not talk. At length they found out what I was trying to do, and from then on we had many lively and entertaining discussions on matters pertaining to the civil and the military life of Japan. They were very eager to know of America. I do not believe that there is a student in Japan, no matter how remote his chances are, who does not wish sometime to come to America.

Professor Yokoyama, a doctor of Philosophy from Harvard University, and the head of the English department at Waseda, invited me to give lectures on the theory of poetry and to read some of the better known poems to his students. The Japanese system is not coëducational, but the young womanhood of the Orient is fast becoming educated and is taking an interest in literatures other than their own. The class was composed of more than one hundred students; several girls, Korean, Chinese and Japanese, came. It was fascinating to see their reactions to the simpler poems of nature and to the more philosophical poetry. They enjoyed Drake's "To the Honey Bee" as well as Bryant's "Thanatopsis."

The students who are interested in the speaking of English find that the English Speaking Societies offer an outlet for their surplus enthusiasm for the study of English. In every school there is always an English Speaking Society. At Waseda there are two. These societies meet an hour every day, after school, with some English-speaking person. The programs of the societies are directly in charge of some Japanese member of the faculty. If there are not enough native English speaking teachers connected with the school, such teachers are brought in from the outside. At Christmas time and other holidays the students of these societies present beautiful vases, Japanese silks, tapestries, and other desirable gifts to their English teachers. Popular and more literary magazines are subscribed for; one finds the *Saturday Evening Post* and the *Atlantic Monthly* on the tables. Plays are read.

Programs are sponsored in which students take part: giving declamations; reciting poetry; and staging one-act plays, or the better known scenes from Shakespeare. While I was there, I staged the court scene from "The Merchant of Venice." The students vie with each other to get into these performances because of the intense personal drill in pronunciation they get at the hands of an English-speaking person. An intense interest is shown throughout Japan in Shakespeare.

When Professor Thomas C. Trueblood was in Japan a few years ago, he visited Waseda University. He was to have read Shakespeare's Hamlet to the upperclassmen. When he came to enter the hall, he found the narrow passageway blocked by the crowds that had come to hear him. Someone suggested that they use a ladder to get to the hall on the second floor. If it had been in America, this probably would have been done,—but, it being in Japan, where the faculty are dignity plus, they decided to cancel the lecture. Then there arose a shout, "to the campus!" This was in early March, when snow was in the air and the temperature was near the freezing point. Professor Trueblood being too generous to refuse, went out on the campus to the concrete dais upon which stands the monument of Count Okuma, the founder of Waseda University. From this platform Theodore Roosevelt, William Jennings Bryan, Vice-President Fairbanks and other noted Americans had spoken. Bareheaded in this uninviting atmosphere, Professor Trueblood spoke to them on phases of public speaking. He put on his hat and was going to retire. The students were not satisfied. They demanded "Hamlet," and so he read several scenes to them. When he had finished, he turned to Marquis Okuma and asked through an interpreter, how many of his audience could understand what he had read. Marquis Okuma replied, "About seven out of every ten." As I have said before this, interest in English is not confined to the boys alone. When Professor Trueblood was reading to the students of Waseda University, Mrs. Trueblood was reading Silas Marner to the girls in the Peeress' School.

My personal contact with the Japanese would lead me to believe that seven out of ten is no exaggeration. The new text-books in economics and sociology are no longer translated into Japanese, but are studied in English. Every English Speaking Society program that I attended was crowded to the doors. Lectures by prom-

inent men, such as Professor John Dewey and Professor Bertrand Russell, travelling through Japan, are attended by throngs of Japanese students. Professor Tsubouchi has translated all of Shakepeare into Japanese. When I saw him at my performance of the "Merchant of Venice," I asked him if he remembered Professor Trueblood, and his face brightened as he recalled the pleasant experience just related.

There are often special days at Waseda when the poetry of American and British poets is reviewed. Professor Yokoyama, the gentleman I mentioned a moment ago, delivers a lecture in English on the poet under consideration, and on the same occasion the students also read original papers and recite their favorite poems. One of the first questions I was asked by students in my literature class was: "Who is your favorite poet?" I had never really given such a question much thought. They, on the other hand, had no hesitancy in telling me that their's was perhaps Wordsworth, Tennyson, or Whitman.

While I was travelling in China I witnessed the same intense interest among the Chinese people in regard to the English tongue. During the months that I spent in Japan I had acquired some knowledge of Japanese. But after we got out of Korea and Manchuria and into Chinese territory, the Japanese was of no use. We had to fall back on English. French was used on one hotel menu, but this was in the Grand Hotel de Pekin, which, of course, was to be expected. The Chinese servants in this hotel told us in English that they were supposed to learn French, but they found English much more profitable. English is supplanting French, in the Orient. We found that the Chinese boys who worked in the Pekin hotels were attending Y. M. C. A. night schools, taught by Princeton men. The Chinese as well as the Japanese do anything for an English speaking person to get the opportunity to try their English. They go into homes to black boots, care for the garden, or are willing to do any other menial task for the sake of being near an English speaking person.

Travelling in China is hopeless without a knowledge of English. My companion and I were on our way from Mukden to Peking. We walked into the diner, looked about for a place to sit, and noticed that in the rear of the car there were two unoccupied chairs

at a table where a German woman and a Chinese boy were sitting. We judged that she was German because of her large bottle of beer from which she was helping herself liberally. As we walked over toward the table we noticed that the two persons were conversing. I supposed that it was in German, but on sitting down and hearing the conversation, discovered that it was in a tongue that I understood. The Chinese boy was in the employ of the Standard Oil Company and had been educated in one of the large Christian schools in Shanghai. The German woman had lived for many years in Tientsin. It was a pleasure for my friend and me to rattle off a few German phrases and songs that we had learned in school, but our conversation would have lagged sadly had it not been for our English means of communication.

The experiences that I have related in this article are only of Japan and China. I have heard that the same could be said of India. A missionary from India tells me that all business there is transacted in English; English is the official language of the railroads. From South Africa many students come to Michigan every year and find no difficulty because they use the same language. One needs only to reflect on the various other British possessions to realize the extent to which English is used throughout the world. I was talking with a Filipino student recently, and he told me that the Americans had made such progress in the Islands that a youngster five or six years old in the remotest part, was able to understand the English tongue. The conversation on the ocean liners is in English; their libraries are made up of English books. In the face of such a universal demand for English, the teacher of English speech surely feels the significance of his task, and the essential part he is playing in the eternal scheme of things.

EDITORIAL

THE MATTER OF EMPHASIS

IN this number, according to promise, a little extra space is given to matters of research and the interests in general of graduate students and graduate schools. The department of "Laboratory and Research" has been fittingly expanded, and there is more material than usual in the way of book reviews and bibliography. Many of the leading articles are upon research topics; but lest the humanists should feel themselves slighted we have inserted Mr. Baird's article and one or two others to furnish the proper measure of sweetness and light.

The November number is so far in the future that its particular emphasis cannot be predicted with certainty. Probably there will be something in the nature of a symposium on debate versus discussion, with a nucleus suggested by the joint meeting of the Eastern and New England Conferences. Other matters to receive emphasis before long include the psychology of persuasion, problems of interpretation, educational dramatics, and the correction of stammering.

So far the Editor has received only favorable comments on the matter of shifting emphasis—but both of them came from particular friends. He will welcome the comments of all readers on this and all other matters of policy. Those who would help shape the future of the JOURNAL should act now, while the Editor is new and impressionable. When he gets it all worked out for himself—becomes sot in his ways—he may not be so easily influenced.

THE FORUM

MORE letters of approval have come in on the subject of the reorganized Forum than on any other; but very few have been

letters *for* the Forum. There is plenty of discussion and controversy in the air; there was plenty at the Eastern-New England Conference; there is enough in the special articles being submitted. Why not more of it reduced to brass tacks? Some people have responded nobly; we print several letters in this issue, including one good healthy slap at the Editor for his besetting sin of over-statement. But we need shorter letters, hotter letters, and more of them.

Look again at the list of suggested topics in the Forum of the February number. Take, for instance, "Is Utterback right?" Half a dozen people have told the Editor in confidence that Utterback is wrong, especially in his assertion that "the belief-volition distinction is not practically useful and never has been"—but nobody has told why in the Forum.[1]

And so far nobody has crushed Palmer, of C. C. N. Y., for his famous challenge on speech correction. Three years ago, at the Eastern Conference, he defied anybody to cite one authentic case of a stammerer who had been cured and had remained cured two years after suspension of treatment. He is still waiting. Is nobody going to take him up?

And then there is always "silent assimilative reading."

[1] Since this was written Mr. Collins has told why in a leading article, published in this number.

THE ANNUAL DIRECTORY

BEGINNING with the November issue, the distinction between subscription to the QUARTERLY JOURNAL and membership in the NATIONAL ASSOCIATION will be abolished, the ASSOCIATION having voted at Cincinnati to discontinue the one dollar initiation fee, and to consider the subscription list of the JOURNAL identical with the roll of the ASSOCIATION.

The Annual Directory will appear in the November number. It will include the names of all individual subscribers *who are not in arrears.*

There have been complaints about this qualification. Certain members whose names have failed to appear in the past have felt that their previous good records should have entitled them to more respect; that their intentions were being questioned and their credit impugned.

They have quite misunderstood the intention of Mr. Immel,

who made the rule, and whose sole purpose has been to find a practical means of getting the money in on time. Under the most favorable circumstances this JOURNAL is barely self-supporting, and it would fall far short of that if the Editor and the Business Manager charged up all their actual expenses. For many years Mr. Immel has borne the burden of the financial problem, and only by superhuman endeavors has he been able to make ends meet. Each summer he carries the debts of the ASSOCIATION on his personal note, risking his own fortunes and (in the unhappy event of a disaster to him) the fortunes of his heirs. In the light of these facts the Editor asks for him—without solicitation on his part—the whole-hearted support of every subscriber, and a cheerful acquiescence in every rule, no matter how harsh, that may help to pry inert dollars out of well-intentioned but absent-minded pocketbooks.

It goes without saying that such heroic measures would not be necessary if all those to whom the JOURNAL properly belongs would support it. There are teachers of speech subjects who could profit by reading the JOURNAL and who could help to make it better, but who have so little comprehension of a coöperative enterprise that they read borrowed copies, criticize severely the imperfections—and do not subscribe; and there are teachers, many of them, who have never had the JOURNAL called to their attention. But these do little harm beside those who know the JOURNAL and approve of it, but do not quite get round to the act of subscribing, and those who consider themselves subscribers but forget to send a check. It is not only the high school teachers, either, as some seem to think; nor those in remote parts of the country. One college department of ten men—a department instrumental in starting the ASSOCIATION—carries only two subscriptions; and the Editor is ashamed to admit that in his own group of nine men there are only three subscriptions.

Surely it is worth two dollars and fifty cents a year to any intellectual worker to own and read the only professional journal in his field. And if there were no journal, surely it would be worth the same amount to have his name included in the country-wide directory of his profession. There may be some so very modest that they would prefer *not* to appear in the Directory, but Mr. Immel will cheerfully omit their names on request—for the same fee.

Copy for the Directory must be compiled before September 15. Mr. Immel should be notified well before that time of any errors to be corrected, or any changes of address or affiliation. The Directory would be more useful if each subscriber would furnish Mr. Immel with the name of his school or college instead of his street address, or in addition to it if he prefers the JOURNAL mailed to the latter.

The Editor's file of the QUARTERLY JOURNAL still lacks the issue of May, 1919, Vol. V, No. 3.

THE FORUM

[EDITOR'S NOTE: Letters for the Forum should be direct and concise. They may be upon any topic in Speech Education, controversial or otherwise; but publication is not to be regarded as editorial endorsement, either as to form or content.]

EDUCATIONAL DRAMATICS

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—In an article in the April, 1921, issue of the QUARTERLY JOURNAL, entitled, "Educational Dramatics," Professor Dolman questions the assumption of some of his confreres that dramatics can and should be used directly to correct personal foibles or to stimuate or repress tendencies of character. His contention is, in the main, that the business of collegiate teachers of dramatics is to produce good plays in the most artistic manner possible. In this process he believe, lies the true educational value of dramatic production. In other words, he feels that the by-products of this process are of more value than the main products, if there be any, of a process in which the effort is made directly to affect character by casting a man for a part because the part involves valuable traits which he lacks. Professor Dolman takes the position that the artistic projection of emotion is quite independent of character-formative tendencies. He believes that, if the direct shaping of character, rather than artistic production, is made the chief end of dramatic work, an artistic chaos will result which will place college dramatics in a very undignified and anomalous position, by making the work vague, superficial, diffuse, and which will be the antithesis of education.

In general, I believe the logic of Professor Dolman's position is inescapable. The primary business of the director of a group of

college players is to so utilize the talent at hand that the play may be as satisfying an artistic production as possible. I believe most heartily, with Professor Dolman, that in this process lies the true educational significance of college dramatics.

And yet I find myself making certain mental reservations. I am not quite so positive as he appears to be when he says—"I do not believe it can be shown that the playing of parts has ever molded the character of the actors in the slightest." To assert this without qualification, seems to imply the absolute detachment of the actor from the usual environmental influences. Psychology tells us that heredity and environment are the character-determining factors of life. Are we to believe that, in the processes of working into and playing his part, the college actor is entirely freed from such influences. and consequently that his character is not affected "in the slightest?" Even assuming that all actors appearing in college plays are capable of sustained artistic projection during the performance of a play—which, of course, they are not,—and that such projection relieved them of subjection to the usual influences of environment, there would still remain to be considered the entire period of preparation.

The important questions, it seems to me, are these: Does the playing of a part, because of the *nature of the part itself*, ever produce or accentuate in the actor undesirable tendencies of character? If so, under what conditions? In view of these conditions, what changes, if any, should be made in the conduct of dramatic work?

It seems to me that much depends upon the individual concerned. It is pretty safe to assert that the healthy, sane, well-poised young man or woman would be affected but slightly, if at all, by the nature of the part he or she essayed to play. At the other extreme, one finds the high-strung, emotionally unstable person; it is quite possible that such might be affected. I recall the case of a girl who was cast for a strongly emotional part in a college play. At the close of each rehearsal of a particularly moving scene, she was forced to give way to tears. Her girl friends reported to me, after the play had been given, that from the time she had begun working on the part a brooding melancholy had grown upon her steadily, and that there were strong evidences of the continued persistence of this aggravated pathological condition. Though, of

course, the reports may have been exaggerated and the causes of the condition unscientifically determined, may there not be ground for belief that, under certain certain abnormal conditions, harm may result?

Within these two extremes of temperament is found every college actor and actress. It seems to me that only in very exceptional cases should the possible deleterious effect of the part upon the player be considered in the casting of a play, and that in these cases the possible evil should be sought not in the dramatic character *per se*, but in the relation of that character to the temperamental stability of the aspiring player. Thus there is nothing *intrinsically* harmful to the player in the character of Shylock, or Iago, or Lady Macbeth: it is only as the actor brings to these parts a certain hypersensitive emotional equipment which prevents his distinguishing between the real and the fictitious, that harm may result. Furthermore, it is extremely doubtful whether the danger here incurred would be any greater than that to which such a person would be subjected in whatever position he might be placed. For this type of person the entire business of living is extremely precarious.

Thus, while I am little afraid that Professor Dolman has slightly overstated his case, I do believe, with him, that the educational significance of dramatics in college is to be reckoned in terms of artistic production. By bending every energy toward a pleasing artistic synthesis, we are establishing the *milieu* in which the imagination of the student is stimulated, his emotional life enriched, his sensibilities refined, his ideals of social responsiblity formulated or developed,—yes, his character, to a degree, formed; but the *process*, not the dramatic character, has been the creative instrument.

In closing, may I suggest that, while much still remains to be said on this subject, the correct approach is not the unscientific method of hasty generalization from a few observed cases; it is rather a careful scientific study of the psychology of emotion as applied to acting. What a splendid opportunity for a Doctor's thesis!

Very truly yours,

R. C. HUNTER,
Ohio Wesleyan University

PUBLIC SPEAKING AND READING—A PLEA FOR SEPARATION

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—You suggest controversy for the QUARTERLY. Here it is—on a point that seems to me important. I am now teaching both reading and public speaking, but in separate courses. I have *tried* to teach them in the same course, so I speak somewhat from experience.

One of the chief difficulties of the teacher of Public Speaking is getting students to understand what is a natural, normal style of delivery. The student mind seems closed to the idea that talking to a group of fellow students is a simple, natural, common-sense, conversational matter requiring no specially learned artistic technique. It is a question whether teachers have not encouraged this misconception and do not still encourage it by the common practice of combining reading and public speaking in one course. It is implied in such courses, if not actually taught, that public reading and public speaking are in fundamentals essentially one, that they require the same preparation, profit by the same natural gifts and seek very much the same ends which are to be reached by very much the same means. It is conceded that acting and oratory as the respective goals of the two activities are somewhat different, but it is supposed that they demand similar training because they rest upon a common foundation of mastery of speech. "That would be scanned."

The fact that two activities are carried on in the same medium does not indicate that they can be cultivated by the same course of training, or that training in the one will develop proficiency in the other. Men do not learn wood carving by chopping down trees or running saw-mills, though in each case they are working in wood with steel tools. A salesman and a train-crier both use speech as a means of communication but a train-crier would not gain proficiency in his work by taking a course in salesmanship. The function of speech in each case is what matters, and the function varies with the activity. Both the professional actor and the after-dinner extemporizer are engaged in communicating with an audience and both fail if what they say doesn't get to their hearers. But actors though they must often "declaim" lines, are seldom notably successful in curtain speeches; and public speakers, though they must

often be "dramatic," have never been able with conspicuous success to subject themselves to the artificial requirements of acting a part. There is a difference in the technique of communication. It is the difference between exhibition and conversation. The reader or actor speaks to be heard by us, the speaker speaks to us. The function of the reader is interpretation of the thought of another in the language of another. The function of the speaker is communication of his own thoughts in his own language. His strongest personal asset is sincerity, genuineness. He must be himself, speak in his own person. The reader cannot in this sense be himself. He is merely a medium through which the author's message passes. He is always in this sense an impersonator. He must study the mood of his author and try to enter into that mood. The speaker must study to be himself. For him the one unforgivable sin is insincerity.

A second consideration is that the cultivation of a beautiful voice is less desirable in a speaker than in a reader. One quality of voice both need preëminently—that is, distinctness. Distinctness of articulation ought to be habitual with the student before he enters college, though of course it seldom is. But exercises in distinct pronunciation can be as intelligently performed by sixth grade children as by college seniors (and more profitably) and there is consequently real objection to making them a considerable part of any course that bids for academic credit. Responsiveness or flexibility of voice is also desirable of course in both reading and speaking though many speakers succeed without it. But beauty of voice, the mellifluous sonority of Webster, the speaker can better do without. It is often a positive handicap because it attracts attention to itself and detracts from our impression of the speaker's sincerity. Here teachers of public speaking are often subject to the same fallacy as teachers of penmanship. There is a temptation to consider the most beautiful handwriting the best, whereas the real criterion is not beauty but legibility. For a reader, a beautiful voice is worth cultivating, because reading approaches, at least, to a fine art, and its aim is to give æsthetic pleasure. In the reading of poetry especially much of our delight is in the sounds of the words, and these sounds give a higher pleasure when uttered by a beautiful voice. But public speaking worthy of the name does not seek merely to entertain or to give æsthetic pleasure. It is addressed primarily to the intellect, and anything in the nature of a

beautiful voice or a graceful gesture that gets in the way of thought communication is a fault just as surely as a harsh voice or an awkward gesture; indeed, *more* surely, for harshness and crudity are always compatible with sincerity while grace and beauty are sometimes indications of deception and guile. Roosevelt, Lincoln and Burke did very well without them.

It follows that the study of vocal technique is almost if not quite valueless for the average student in public speaking. One feels that the importance of vocal technique in the teaching of public speaking has been greatly over-rated. True, a little vocal physiology gives the course "a scientific tone," but the practical question for us is: Does it help students to deliver effective speeches? An analogy with walking may be helpful. It is assumed that a mail carrier can walk before he is accepted for instructions in delivering mail. A minute knowledge of and attention to the action of the muscles in lifting one foot from the ground and placing it in front of the other and swinging the weight of the body on to it will profit him nothing and it may take his attention from departmental regulations which he needs to remember. One who aspired to become a professional dancer or gymnast might study with profit the technique of walking, might also go to some pains to cultivate grace in walking. So too, one who aspired to become an ornamental penman might well spend laborious hours cultivating a harmonious chirography. But if the ordinary student with only the ordinary use for walking or writing or speaking, devotes any considerable share of his time to dissecting the anatomy of, or cultivating grace or æsthetics in, any of these activities, he arrives inevitably at affectation, triviality or boredom. (Flat-foot, writer's cramp, and ministerial sore throat are pathological cases and should be treated as such.) The normal healthy student who has speeches to make will do just as well without knowing the intricacies of the nasal resonance chambers, the exact function of the cricoid cartilage, or the "laws" governing the seven qualities of voice or the six varieties of stress. For those who will have permanent life need for a well formed and well controlled voice (such as professional readers and actors, or teachers of literature, reading or public speaking) some technical knowledge of voice and expression is desirable, but it is difficult to justify the common practise of including such materials in a beginning course where most of the students want instruction in preparing speeches. To

such students instruction in vocal and expressional technique is only confusing and distracting.

Some of these things become clearer when we examine the inevitable differences between the content of courses in speaking and the content of courses in reading. Speaking is a much broader activity than interpretation. The common element in them is, of course, elocution. But while elocution is *all* of interpretation it is only a small part of public speaking. As a reader stands before his audience, he has but one resource in the battle for attention—elocution. The speaker has three. First, he has the possibility of altering the substance of his speech. There is dispute, of course, about the obligation of the teacher to furnish content, but there can be no dispute about the obligation of the student to *find* content, and to vary content to gain the attention and support of his hearers. The reader's content is fixed. Second, and equally important, is the possibility of altering what he would say in style and arrangement. In this regard, too, the reader is helpless. Third, and probably less important, the speaker has in common with the reader, elocution. The proper function of a course in public speaking, then, is to train the student to select appropriate materials both before and during speaking, to arrange his materials effectively and set them forth in sentences, and, finally, to give them appropriate vocal and bodily expression. If reading and speaking are combined in one course it is inevitable that emphasis will be upon elocution, and the student will place an exaggerated or disproportionate value upon this element at the expense of the other two. The teacher may understand well enough that something more than manipulation of voice and gesture is involved in effective speaking but the student is almost sure *not* to understand it, and he is in danger of becoming that most pitiable of all platform sights—a public speaker who is *merely* an elocutionist.

Just here, as suggested at the beginning, is the root of the evil of combining the two activities in one course. Having impersonated Hamlet in reading Shakespeare the student will want to impersonate Webster in making an original speech. Having rendered Shelley's "Cloud" with appropriate rhythm and beauty of voice and grace of gesture he will tend to transfer the same qualities to a speech on the new stadium. Having acquired and practiced certain vocal tricks in the rendition of "Mr. Dooley" he will want to use them also in a discussion of the tariff. And he

will almost certainly forget, if indeed he ever learns it, that public speaking is at best only one-third elocution . His primary concern is speech composition—the adaptation of materials to his audience. If both speaking and reading are to be taught with the highest efficiency, and if the function of each is to be kept clear in the student's mind, there is ground for their complete separation in courses.

Very truly yours,
WAYLAND MAXFIELD PARRISH,
University of Pittsburgh

CONVENTION PROGRAMS—A CRITICISM AND A SUGGESTION

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—You say, in your opening statement about the purpose of the Forum: "Nearly everybody seems to want more brief spirited discussion, more give and take." And that, Mr. Editor, I believe is precisely what most of us want at our annual meetings. Why should not the committee having the program work in charge for the Chicago convention next December, provide for this "brief spirited discussion" and this "give and take?"

I have attended the last three conventions of THE NATIONAL ASSOCIATION OF TEACHERS' OF SPEECH and have come away from all of them with the feeling that they lacked interest, vitality, and real value. Now I venture to say that about everyone who attends our conventions would like to know something more about the work and the problems of his colleagues than he has been getting. As the programs are now conducted how often have we heard this remark or something similar: "Program not particularly interesting but I am glad I attended. I wanted to meet the members of the profession."

We are forced, Mr. Editor, to spend enough money and time to get something of value from the program, as well as social contact with the members of our profession valuable as that may be. Almost without variation, for the past three years, each half day session has had its half dozen learned papers on some abstract subject related more or less obviously to our work. Then, at the fag-end of the program, about five or ten minutes are given to general

discussion—which discussion, to my recollection, has never aroused anyone to action. The session ends and the papers that have been listened to patiently finally appear in consecutive numbers of the QUARTERLY JOURNAL! How many of them are read for a second mental treat I don't profess to know.

At a recent session of the Ohio Association of Teachers of Public Speaking, at Columbus, O., April 4, a program was carried out that may offer some ideas to our program makers for the Chicago convention in December. The committee that prepared this program was instructed against a formal program of papers. That committee met and very wisely carried out instructions. Thank heavens there were no papers read! But every member of the eighteen present participated actively in the informal discussion. Every member left that meeting somewhat enlightened, at least, about what others were doing.

The program was as follows:

1:30 P.M.—First General Subject: DEBATE.

(a) Problems of intercollegiate debating.
(b) Analysis of the question.
(c) Rebuttal.
(d) Delivery.
(e) Judging.

Discussion to be led by the following:

* * *

Second General Subject: ORATORICAL CONTESTS.

(a) Problems of oratorical contests.
(b) Topics of local interest.
(c) The Open Forum.
(d) The oratorical contest and the various departments of the college.
(e) The function of the speech department in the selection of topics, in the gathering, the arrangement, and the delivery of material.

Discussion to be led by the following:

* * *

6:00 P.M.—Dinner.

Symposium and Entertainment.

Of course the program was a brief one and purposely limited. Other subjects could be handled the same way. The very desirable feature of the session was general participation in the discussion by all present. Everybody had a good time. We shall have another next year like it.

I wonder how many members of the NATIONAL ASSOCIATION would not prefer more emphasis on the type of program mentioned.

Very truly yours,

EMERSON W. MILLER
Ohio Wesleyan University

SHOULD INSTRUCTORS ACT WITH THEIR OWN STUDENTS?

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir—It is a common practice with some instructors of dramatics to act in plays with their own students, to serve both as director and actor. One reason for this practice is that the instructor feels that he can do an important part better than his students. He feels that he must give the public the highest amateur art possible, and that in order to do this he must take the "lead."

It is time that instructors in dramatics should stop this practice. It is as irrational as it would be for a teacher of debate to take part in a debating contest with his own students.

The business of an instructor in dramatics is to educate students and not to exploit himself. This does not mean that he should never act in plays directed by others. No one would deny him this satisfaction if it does not misdirect his energies, but in plays produced in connection with his academic instruction he should be an instructor and a director and not an actor.

Some student has a right to the place taken by the instructor. The instructor in acting opens himself to petty jealousies and criticisms. His motives are very apt to be questioned. He spends energies that should go into directing his students. He is apt to get an inflated impression of himself, to become stage-struck and lose his poise and dramatic common sense. He may deliberately or unconsciously try to be the star performer, and thus make impossible the higher art he seeks. He is very apt to confuse his job as an educator in the field of dramatics with the job of the professional actor.

On the whole, there is too little to be gained and too much to be lost to warrant this practice.

Very truly yours,

R. D. T. HOLLISTER
University of Michigan

ASSOCIATION NEWS

ABSTRACT OF REPORT OF COMMITTEE ON TEACHING OF PUBLIC SPEAKING IN TECHINCAL AND PROFESSIONAL SCHOOLS*

In this committee each member investigated his own field independently. James Armstrong of Northwestern University surveyed the work of professional schools of speech. In order to distinguish private studios from public institutions, he limited his investigation to schools which grant collegiate degrees and maintain standard entrance requirements. There are only four such schools, —Emerson College of Oratory, The School of Speech of the University of Southern California, The School of Speech of Northwestern University, The School of Public Speech and Dramatic Art of Syracuse University. All of these schools exchange courses with schools of liberal arts and sciences. The educational aim generally stated is the development of personality. A study of the courses does not seem to reveal any considerable differences from courses offered in departments organized under the college of arts and sciences.

Schools of Business Administration, and the United Y. M. C. A. Schools were studied by G. Rowland Collins, of New York University. Thirty colleges and universities were investigated. A number of these schools give their students the same training as the freshmen in liberal arts receive. Only six institutions give specialized courses in Speech as a part of the curricula of Business Administration. The chief developments seem to have been at Boston University, Columbia University, Northwestern University,

* Some sections of the report may be published later in full, if space permits.

and New York University. Questionnaires were sent to prominent business men asking their opinions concerning the need for instruction in speaking. Professor Collins offers the following tentative conclusions:

1. There is recognition of the value of training in Speech on the part of a relatively large number of business executives.
2. Business men seem to feel that effective persuasion should be the primary aim of courses for students of business administration, and not merely graceful exhibition.
3. A large number of executives believe that instruction should be practical rather than cultural.
4. There is a strong feeling that more instruction in Speech should be offered by Colleges of Business Administration.

Professor Collins also reports that the United Y. M. C. A. Schools conduct standardized courses in Public Speaking in all cities of 25,000 people or more. He investigated the texts and courses and submitted them to ten persons for a judgment. The list of ten included one lawyer, two academic teachers of speech, two business executives, one editor, one physician, two ministers, one city manager. From their replies the following conclusions are offered:

1. The text material is totally inadequate in amount and content.
2. There is no logical or psychological arrangement.
3. The subject of Personality is over-emphasized and loosely treated.
4. There is an unnecessary amount of "pep stuff" and inspirational material.
5. The supplementary lectures are not related to the work of the course by assignment or sufficient discussion.
6. The projects are useful and practical.

Professor A. T. Robinson of Massachusetts Institute of Technology studied the catalogues of 45 schools of engineering, and supplemented this with many personal letters. He found that speech training is mostly incidental to courses in composition and literature. The speaking is mostly informal discussion. In general a cultural aim seems to be prevalent, although a number of schools make concessions to professional needs. Only thirteen of the schools investigated have independent departments of public speaking, and many of these are regarded unsympathetically by the departments of English and by the engineering faculty. Little attention is given to matters of voice and interpretation in most schools. In general the condition is chaotic. There seems to be a growing demand from the alumni for better speech training.

Ralph Smith of the University of Pittsburgh received answers to his questionnaires from about half of the 142 law schools of the country. Less than a dozen schools give courses in public speaking. More than half of the schools, however, give training in the Moot Court, and this is often supplemented by experience in the professional legal fraternities. The attitude of faculty members seems to be that training should be received in the colleges of liberal arts, before the law course is entered upon.

Agricultural schools were studied by Professor Wagner of Iowa State College. He sent questionnaires to 88 schools and received 36 replies. Three-fourths of the agricultural students are in colleges offering other branches of instruction, and most have courses in liberal arts and sciences. The work in public speaking is largely organized under departments of English, especially in the schools which are exclusively agricultural. Material for speeches is unassigned in more than half the schools, and when assigned is not always directly related to agriculture. About one-half of the schools requiring public speaking do relate their material to agriculture.

Theological Seminaries, numbering 90 and totaling over 13,000 students, were studied by E. L. Hunt of Cornell. The survey showed that all schools give instruction in homiletics, that while these are courses in the preparation and delivery of sermons, they do not seem to be recognized as courses in public speaking. Public speaking, in the catalogues and in the minds of the executives, seems to be entirely a matter of voice and gesture. The content of the courses is professional in that the speeches delivered are sermons, and the literature studied for vocal interpretation consists of selections from the Bible, poetry having a religious significance, and hymnology. Homiletics is taught by professors and public speaking by instructors.

In summary it may be said that members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH exercise very little influence upon the teaching of public speaking in professional schools, except as the students are sent to colleges of liberal arts for their training; that the training of professional men as speakers does not seem to differ greatly from the training of non-professional students; that present deficiencies seem to be largely due to the necessity of filling schedules with professional subjects; that the greatest development of the teaching of public speaking is likely to

continue to be in the colleges of liberal arts and sciences; and that the influence of our profession will increase with the growth of general education as a preparation for professional training.

E. L. HUNT

The Report of the Research Committee will be found in the department of Laboratory and Research.

EASTERN AND NEW ENGLAND CONFERENCE

The joint meeting of the Eastern Public Speaking Conference and the New England Oral English and Public Speaking Conference took place at Harvard University on April 11 and 12.

Minutes are not available, but the meeting was successful and well attended.

Papers by Philip M. Hicks, of Swarthmore, and A. D. Sheffield, of Wellesley, on open forum debating and public discussion, aroused much interest, and, in conjunction with certain other papers in the Editor's file, suggested a subject for future emphasis in the QUARTERLY JOURNAL. A paper by G. Rowland Collins, of New York University, which opened up a new line of thought, appears in this issue.

On Friday evening, the delegates were entertained at a joint dinner; the speakers were William Hawley Davis, of Bowdoin; Professor William Ernest Hocking, of Harvard; and the Hon. Robert M. Washburn. Following the dinner, there was a special performance of a new play, "Hitch Your Wagon to a Star," by Edwin Granberry, given by the famous "47 Workshop." Professor George Pierce Baker spoke briefly before the play, and more at length on Saturday morning, in explanation of the method and purpose of the Workshop.

Other features of the Conference included a session on phonetics and speech correction, and a session devoted to the interests of the normal schools.

The Eastern Conference elected the following officers for 1924–25:

President—G. ROWLAND COLLINS, New York University
Vice-President—MISS ISADELLA COUCH, Mt. Holyoke
Secretary-Treasurer—MISS MARY B. COCHRAN, Vassar
Member-at-large—E. L. HUNT, Cornell

No report has been received as to the elections in the New England Conference.

IOWA CONFERENCE OF TEACHERS OF ENGLISH AND SPEECH

The Iowa Conference of Teachers of English and Speech held their annual meeting at Iowa City in February. Programs for the three-day session are included here. With the exceptions noted, the speakers are from the University of Iowa.

THURSDAY MORNING, FEBRUARY 21

High School Speaking Contests. DR. GLENN MERRY, presiding

Purposes of the State Debating League—L. R. NORVELLE
Purposes of the State Extemporaneous Speaking League—HELEN WILLIAMS
Selecting the Declamatoin and Training the Contestant—ALICE MILLS
Judges and Judging the Declamation Contest—HELENE BLATTNER
Round Table: *My Greatest Problem in Declamation Work*

THURSDAY AFTERNOON, FEBRUARY 21

Producing the High School Play. MRS. MILLS presiding

The Need for Selecting Better Plays for High Schools—VANCE MORTON
Play Production as an Opportunity for Developing Better Habits of Speech—SARAH T. BARROWS
Some Problems of Organization and Direction—EDWARD C. MABIE

THURSDAY EVENING, FEBRUARY 21

Presentation of "Captain Applejack," by—UNIVERSITY THEATRE PLAYERS

FRIDAY MORNING, FEBRUARY 22

General Conference. HARDIN CRAIG presiding

Address of Welcome—PRESIDENT WALTER A. JESSUP
Demonstration: *Contrasts and Similarities between Standard and Modern Poetry*—ANITA P. FORBES, Hartford, Conn.
English for Work and English for Play—GEORGE S. LASHER, U. of Michigan
The Oral Reading of Literature
RALPH P. DENNIS, Northwestern University School of Speech

FRIDAY AFTERNOON, FEBRUARY 22

A Group of Modern Poems (demonstration)—MISS FORBES
Composition as the Communication of Ideas
CHARLES S. PENDLETON, Peabody Institute, Nashville, Tennessee
Phonetics in the School—THOMAS A. KNOTT, English
Making Literature Function—MR. LASHER

FRIDAY EVENING, FEBRUARY 22

Reading: *"If Winter Comes"*—MR DENNIS

MICHIGAN SCHOOLMASTERS' CLUB

At the fifty-ninth meeting of the Michigan Schoolmasters' Club held at Ann Arbor early in April a session was devoted to

Public Speaking and Dramatics. The following program was carried out:

PUBLIC SPEAKING AND DRAMATIC CONFERENCE

FRIDAY AFTERNOON, APRIL 4

Auditorium, University Hall

Chairman—IRA BEDDOW, Central State Normal School

Secretary—LOUIS EICH, University of Michigan

1:30 O'CLOCK

1. A Program of Speech Education for Elementary Grades, MISS CLARA B. STODDARD, Director of Speech Education, Detroit.
2. A Program of Speech Education for Junior High Schools, MR. HARRY G. MILLER, Director of Speech Education, Central Junior High School, Saginaw.
3. A Program of Speech Education for Senior High Schools, MISS ANNE MCGURK, Department of Speech, Ann Arbor High School.
4. The Work of the University in Preparing Teachers of Speech for High Schools, Normal Schools, and Colleges, PROF. RAY K. IMMEL, Department of Public Speaking, University of Michigan.

Laboratory and Research

REPORT OF THE RESEARCH COMMITTEE

December 29, 1923

In the QUARTERLY JOURNAL for last June, the committee on research undertook five tasks. We promised, first, a list of current researches by members of this Association; two instalments of this list have appeared in the last two issues of the QUARTERLY JOURNAL; more will follow if the editor continues as gracious as he has been.[1]

We promised also a consensus of opinion as to the direction which new investigations might most profitably take. It is the sense of the committee, and of practically all those from whom we have been able to extract an opinion by the painful method of the questionnaire, that no one line of search can now be pronounced more important than any other. Our questionnaire began by asking which fields have been over-emphasized and which have been neglected. Professor Merry perhaps summed up the situation when he wrote: "Nothing has been over-emphasized and it all has been neglected." The few who thought that even on the small scale on which we have operated, some subjects had been over-emphasized, did not at all agree when they came to name the fields that had received undue cultivation. When we asked what most needs attention now, we found the same disagreement: almost every section of our subject was pronounced a field especially white for harvest. The committee, therefore, will not take it upon itself to try to direct the voyage of discovery; but will remain comfortably at the typewriter, ready to tell the story of any adventurer who takes possession of undiscovered country. This is the negative result of our second undertaking.

[1] Additional instalments have since appeared.—ED.

We promised in the third place to solicit papers on the present situation in voice-study, psychology, persuasion, and drama; our aim was to get a general statement, enlightening to beginners in research in each of these fields; we hoped that each paper would indicate the contribution of the special study—voice, etc.—to the common task, would tell where the fund of accepted knowledge on that subject was best recorded, and would indicate some of the best recent studies on specific problems and the lines of further investigation. These papers have not yet been placed in the editor's hands; probably we employed a defective persuasive method in soliciting them; we shall try again.

Our fourth undertaking was to summarize the present state of graduate study outside of thesis-writing. The results of this investigation will be presented by Professor Fritz.

Finally we undertook to begin to assemble a bibliography of the entire field, in the hope of making it available, in whole or in part, as opportunity offered. This seems of course to be a task not for an age but for all time; yet we have hopes that a decade or so will produce valuable results. At present we are occupied with the task of locating biblographies: if during the coming year you—the members of this association—will report to any one on the committee such bibliographies as you know of, whether printed or in manuscript, we shall be able presently to make headway by farming out various subjects to members of the committee or to others interested.

At a meeting held two days ago, the committee instructed the chairman to take up with the heads of graduate departments of speech the question of publishing a series of monographs perhaps similar in plan to the Psychological Monographs. This will be a proper subject for report one year hence. For the present, we welcome information on the difficult problem of publication.

This report has dealt with research in general—very much in general, it may be thought. Let me remind you that we have not a large background of investigations from which to draw a method, nor a field of knowledge clearly defined and well mapped. We have the problems of the pioneer; and we may have his satisfactions.

H. A. W.

REPORT OF THE RESEARCH COMMITTEE

GRADUATE COURSES

C. A. FRITZ

The purpose of this report is to show what is being done in graduate work outside the writing of theses, and to draw some conclusions as to the principal problems which face departments giving graduate work.

I. NUMBER OF SCHOOLS OFFERING GRADUATE WORK AND DEGREES

Only nine schools offer any graduate work in speech or public speaking, and some of these offer only two or three courses for graduates. Dartmouth College and Louisiana State University, though they offer no courses, stand ready to take care of graduate students if any appear.

Six schools offer advanced degrees in speech, public speaking, or oratory. The other schools work in their speech studies in conjunction with other departments. Iowa and Wisconsin each offer the degrees of M. A. and Ph.D. in speech. Cornell grants the degree of M. A. in public speaking and the Ph.D. in other subjects appropriately combined with public speaking.[1] Michigan grants the degree of M. A. and hopes to grant that of Ph.D. in a year or two. Illinois offers no degrees in speech, but gives the degrees of M. A. and Ph.D. in English, psychology, and education; students taking their degrees technically as M. A. in English may write their theses on topics pertinent to speech. Ohio Wesleyan, Northwestern, and Dartmouth, offer the degree of M. A. At Syracuse a proposal is pending to offer the degree of M. A. in oral English. Ohio State offers work in public speaking towards an M. A. and a Ph.D. in the Department of English.

II. NUMBER OF CANDIDATES FOR DEGREES IN EACH INSTITUTION

(December, 1923)

Cornell, 7 M. A., and 6 with public speaking as minor toward M. A.; 2 Ph. D. in public speaking and English.

Illinois, 4 M. A.; 3 Ph. D.; all under conditions noted above.

Iowa, 12 M. A.; 2 Ph. D.

Michigan, 25 M. A.

Northwestern, 21 M. A.

Ohio Wesleyan, 6 M. A.

[1] The latest information is that Cornell will add the Ph. D. in Public Speaking.—ED.

Ohio State, 1 Ph. D. in English and public speaking.
Wisconsin, 5 M. A.; 3 Ph. D.

III. DIFFERENCES IN REQUIREMENTS FOR DEGREES

There seem to be two tendencies: one is toward specialization in speech subjects; the other, toward distributing the work among other departments. Each institution is governed, in its graduate work in speech, by the general requirements for all graduate work. Again, there is divided practice as to the degree of specialization; thus some schools aim to cover all phases of speech work in setting the requirements for the degree, while others permit specialization within the field. Most require a thesis. Those differences are brought out in the notes on each institution which follow:

Wisconsin: for M. A., from 18 to 24 hours are required, at least half of which must be in speech courses. For Ph. D., four lines of work are offered: Speech Disorders and their Correction; Psychology of Speech and Experimental Phonetics; Rhetoric and Oratory; and Dramatics.

Iowa: for M.A., 18 hours and thesis, minor of 10 hours in English, economics, psychology, physics, or physiology. Required courses are Speech Theory, Voice Science, Contemporary Stage. M. A. may be taken in any of the following phases: Pedagogical Problems and Methods; Voice Science and Theory of Speech; Dramatic Production and American Stage; Interpretative Reading; English Pronunciation and Phonetics. For the Ph. D., all five phases are covered, and an original contribution to knowledge on some phase of speech education is required.

Cornell: M. A. is not based on any fixed requirement of courses, but on investigation of a special problem for a thesis, and on preparation for a comprehensive examination. All candidates are expected to take courses in voice training, in advanced public speaking, in classical rhetoric, and in the oratory of some important period, unless they offer satisfactory equivalents. A minor in another department is required.

Northwestern: 20 hours of undergraduate work in speech are the prerequisite to candidacy for the M. A. Twenty-six hours plus thesis are required for the degree. Thirteen hours must be in speech subjects. The student with good preparation is asked to concentrate on some phase of speech work, and to carry a minor in a second field. Two private hours per week are given all graduate students, and a considerable degree of platform skill must be acquired.

Ohio Wesleyan: A candidate for M. A. must have majored in Oratory 24 hours as an undergraduate. For M. A., 30 hours are required, 20 of these in oratory; the term "oratory" is used here in the generic sense. A student may specialize in some field of speech, or cover the whole field less minutely.

Michigan: Twenty-four hours of graduate credit are required for the M. A. At least half of the work for M. A. must be in public speaking, and other courses must be cognate.

IV. GRADUATE COURSES

To give a detailed report of the whole course of study in each institution is of course impossible here. I shall attempt only a summary showing the general tendencies of the courses offered by different institutions. At all of the schools offering degrees there are certain courses open both to graduates and to advanced undergraduates. Generally the student has a wide range of choice.

At Ohio Wesleyan there are enough courses for two full years of work, all of which are open both to graduates and to undergraduates. Among those taken by graduates are courses in Play Production, Oratorical Seminar, Interpretative Seminar, Senior Shakespeare, and a Normal Course.

Northwestern has a great number of courses open to graduates and to undergraduates. There are three seminars for graduate students: Problems in Interpretation, Problems in Speech, Seminar in Drama.

At Iowa, among the large number of undergraduate courses open to graduates, those to which attention is directed are the courses in Drama and those in Voice Science. The purely graduate courses emphasize the same subjects.

At Illinois, among the courses from which graduates may choose are courses in Persuasion, Correction of Speech Defects, Play Producing, Dramatization, Forms of Public Address, and Problems in Speech Training. There is one purely graduate course, called "The Place of Speech in Human Behavior." This is a "study of the biological and psychological foundations of those aspects of behavior involved in speech."

At Syracuse, two courses are offered to graduates: a graduate seminar in speech preparation and delivery; and a course in the presentation of artistic interpretations.

Ohio State University also offers two courses toward the M. A. degree: One in the forms of public address, and another in special problems in the theory of public speaking. This latter course deals with social and psychological problems in public address. Special problems are also investigated in conjunction with the Department of Psychology.

At Wisconsin, among the large number of undergraduate courses, those which may be chosen by graduates are semester courses in Speech Composition, Dramatic Production, Voice Science, Correction of Speech Disorders, the Psychology of Read-

ing and Speaking, and a year course in Teachers' Problems. Two courses are for graduates only: Seminary in Voice and Speech Correction, and Seminary in Rhetoric and Oratory.

At Cornell, courses for graduates and undergraduates are advanced voice training and phonetics, persuasion and forms of public address, classical rhetoric, history of oratory, British oratory, American debate, dramatic interpretation. Seminary for graduates. Emphasis is placed on general rhetorical training.

V. PROBLEMS

Thus far I have attempted to show what is being done in graduate work in the field of speech. As to what is the best course for the graduate student to pursue, there can be no fixed rule. It depends upon the requirements of the graduate school administration, the equipment of the department of speech, and in very great part upon the student and the kind of work for which he is preparing.

A question often raised at present is, should the graduate student cover all phases of speech or should he specialize? Upon this point let me cite the opinions of some of our heads of departments. Professor Marshman of Ohio Wesleyan thinks that a scholarly teacher of speech "should be well grounded in the historical background of speech, . . . should be an interpreter of literature, . . . must know the psychological phases of speech-making, . . . ought to know phonetics." Professor Woolbert of Illinois would have graduate study cover the following general fields: 1. Theories of Public Speaking and Address; 2. Foundations of Expression; 3. Interpretation, Impersonation, Acting; 4. Study of Speech Sounds, . . . Phonology and Phonetics; 5. Correction of Speech Defects. Professor Woolbert adds, "Every scholar in this field should be oriented in all branches and a specialist in one." Professor Gough of De Pauw would cover these fields, but goes farther and includes as separate fields the study of the drama and the field of sources. Professor Drummond of Cornell writes: "Within and based on an arrangement of fundamental courses in voice training, public speaking, persuasion, forms of public address, debate, rhetoric, the literature of public address, and dramatic art, emphasis can readily be placed on proper specialization in graduate seminar and thesis. *Graduate* work must, of course, be *graduate* in quality—must be specialized and

scholarly. Too few candidates for advanced degrees in public speaking now present themselves with undergraduate training in public speaking comparable in scope and soundness to the preparation of those proceeding to advanced degrees in other fields."

On the other hand, we have the views of those who would have the graduate student specialize at least to the extent of placing marked emphasis on some one phase of speech. Professor Winans of Dartmouth says that his favorite would be "special studies in rhetoric and persuasion with a thesis growing out of the oratory of certain masters and the persuasion employed in certain historical crises." The idea of specialization is stated most definitely by Professor O'Neill of Wisconsin, who says, "I believe there must be specialization if we are going to have scholarly teachers, and without such specialization it will be impossible to have scholarship in the university sense of the term." He sees four fields in which there can be specialization: "1. Rhetoric, the teaching of speech composition, history of rhetoric, criticism, etc. 2. Correction of Speech Disorders, Speech Hygiene, the Psychopathology of Speech, etc. 3. Psychology and Pedagogy of Speech, meaning here normal psychology as distinguished from abnormal psychology. 4. Reading and Dramatics."

Let me emphasize again the important part played in the determination of this question of specialization by the intended career of the student . If his purpose is to become a university teacher, specialization will be wise. But we must keep in mind that the great majority of teachers of speech will be found in small colleges and in high schools, where they must cover all phases of the work and cannot center attention on any one phase. The average teacher of public speaking or speech must teach speech composition, interpretation, dramatics, delivery, and debate. He must know something of all these phases, and the graduate training he needs is such a training as will enable him to teach all phases of speech efficiently.

To discuss further the question of the ideal course of study would be useless: there is no great uniformity in the details of graduate study in any subject in this country; it cannot be expected in the study of speech.

RESEARCH PAPERS IN PROCESS OR LATELY FINISHED

COMPILED BY THE COMMITTEE ON RESEARCH
H. A. WICHELNS, *Chairman*

Berolzheimer, Howard. The Lincoln-Douglas Debates: an Analysis from the Standpoint of Fallacious Reasoning. (A thesis for the M. A. degree, under the direction of Prof. Lew Sarett at the Northwestern University School of Speech. Unfinished.) A thorough analysis, exposing both formal and material fallacies used by both debaters in all of the debates of 1858.

Bowman, Carl A. A Study of the Curry System of Training in Expression. (A thesis for the M. A. degree, under the direction of Prof. J. S. Gaylord at the Northwestern University School of Speech. Unfinished.) S. S. Curry, his preparation for his work, a study of his fifteen books, the Expression Quarterly which he edited for many years, magazine articles and lectures, a statement of his principles and theories, his methods of teaching, and an estimate of his contribution to speech training.

Colcord, Marion L. Persuasive Elements in the Dramas of John Galsworthy. (A thesis for the degree of M. A., under the direction of Prof. William Strunk, Jr., at Cornell University. Unfinished.) There will be a general treatment of the nature and means of persuasion. The thesis drama as one form of persuasion will be discussed briefly. The greater part of the study will consider Galsworthy's methods of persuasion in the dialogue, and in speeches given in the court-room and to mobs.

Fry, Helen Dorothea. The Place of Recall in the Whole Method of Learning Material for Oral Interpretation. (A thesis for the degree of M. A., under the direction of Prof. Lew Sarett at the Northwestern University School of Speech. Unfinished.) The purpose of this study is to discover the relative amounts of reading and recall used most effectively in the whole method of learning material for oral interpretation.

Hicks, Mrs. Romola Latchem. The Influence of Foreign Players upon the Development of the American Theatre. (A thesis for the degree of M. A., under the direction of Prof. E. C. Mabie at the University of Iowa. Unfinished.)

Hoover, Marcella E. Inner Speech and Its Function in Oral Interpretation. (A thesis for the degree of M. A., under the

direction of Prof. J. S. Gaylord at the Northwestern University School of Speech. Unfinished.) A study of inner speech to discover its nature, distribution, and function, especially in relation to oral interpretation.

Hultzen, Lee S. Phonetics and Elocution. (A special study under the direction of Professors A. M. Drummond and G. B. Muchmore at Cornell University. Unfinished.) A study of the contributions of phonetic investigation and science to the form and pedagogy of rhetorical delivery and elocution.

Keane, Helen. Theories of Rhetorical Delivery. (A special study under the direction of Professors Drummond and Muchmore at Cornell University.) A study, historical and critical, of theories of delivery from ancients to the present, with some estimate of their influence and their relation to modern pedagogical practice.

Raines, Lester. One-Act Plays—a Bibliography. (Published in *Bulletin of Bibliography*, Boston, 1922-3.) A complete list of published one-act plays in book form up to December, 1923. Paper-bound plays of the play-brokers not included. Lists the number of characters of each play.

Welch, Constance. Speech Rhythm as Correlated with Various Human Emotions. (A thesis for the M. A. degree, under the direction of Prof. Lew Sarett at the Northwestern University School of Speech. Unfinished.) This thesis contains the results of a study of emotional passages in drama and oratory with reference to whether or not there is any rhythm coincident with various emotions in such prose literature.

Woehl, Arthur L. The Style of Oral Discourse. (A special study under the direction of Prof. A. M. Drummond at Cornell University. Unfinished.) A critical study of the style of oral discourse; the possible differences from written prose and from poetry; conditions and factors governing these differences; with illustrations and analyses planned to form a practical manual of this phase of rhetoric.

Wornham, Bertelle. The Anti-Slavery Agitation. (A special study under the direction of Professors Drummond and Hunt at Cornell University. Unfinished.) A study of motivation, rhetorical method, and persuasion, based on a historical investigation of the beginnings and progress of the anti-slavery agitation in the United States.

NEW BOOKS

Modern Short Speeches. By JAMES MILTON O'NEILL. The Century Company, 1923. Pp. 394.

In this volume are collected ninety-eight speeches which are, as the title states, "Modern Short Speeches." All are modern, having been delivered since 1890. All are short, the longest being approximately thirty-eight hundred words; the shortest, five words; and the average fifteen hundred words. They are classified into fourteen groups as follows: Introduction, Welcome, Farewell, Presentation, Acceptance, Performance of Official Duties at Public Functions, Greeting and Congratulation, Response, Dedication, Anniversary, Personal Tribute, After Dinner, Lecture, and Advocacy and Justification.

It would, of course, be impossible to list here all the names of those whose speeches are included. The following list, however, is suggestive: McKinley, Roosevelt, Taft, Wilson, Thomas Marshall, Root, Bryan, Depew, Eliot, McAdoo, Watterson, Van Dyke, Lloyd George.

Many readers will naturally desire to know the relation which this volume bears to Professor O'Neill's earlier *Models of Speech Composition* (Century Co., 1920). The relation is best expressed in Professor O'Neill's own words, taken from the preface of *Modern Short Speeches:* "Since the publication of 'Models of Speech Composition,' there have come to me . . . many statements concerning the need of such a collection as the one here presented. Such expressions have called for a small volume to sell for a relatively low price, and in general to fit a simpler situation than that for which *Models of Speech Composition* was designed.

"Our first plan was to try to serve this need with an abridged edition of the 'Models', but on further consideration, it was decided to make a new collection to be issued under a different title. We decided to use all of the material in the *Models* that seemed to be well fitted to this new volume, and to add sufficient other examples to give a complete collection of simple short speeches." The reviewer may add that twenty-five of the speeches included were taken from the *Models*, whereas the other seventy-three are new. Those who desire a small volume for high school or for beginning college courses will find this an admirable one.

W. N. BRIGANCE, *Wabash College.*

Landmarks of Liberty. By ROBERT P. ST. JOHN and RAYMOND L. NOONAN. Harcourt, Brace and Co., New York, 1922. Revised and Enlarged. Pp. xii + 340.

The growth of American political ideals as recorded in speeches from Otis to Hughes.

The volume is printed on rather thin paper and attractively bound in handy pocket size. It contains twenty-four of the best speeches in American history, including Burke's speech On Conciliation, Washington's Farewell Address, Webster's Bunker Hill Address, Patrick Henry's Liberty or Death, and Lincoln's Second Inaugural. It is equally available, therefore, as a supplementary text in American history and as a high school text in English covering the college entrance readings in oratory. It is also useful as a collection of famous speeches, most of them persuasive, for study in public speaking classes. There are more speeches of recent date than one usually finds in a collection of this size, including some by Roosevelt, Wilson, Hughes, Asquith, and Lloyd George. There is a brief, informative introduction to each speech, and there are the usual biographies and notes, which, however, are mercifully relegated to the back of the book that they may not interrupt the flow of the reading.

J. D., JR., *University of Pennsylvania.*

The Debater's Guide. By JOHN H. ARNOLD. The Handy Book Corporation, Harrisburg, Pa., 1923. Revised and Enlarged. Pp. 315.

This is an elementary book, intended, apparently, for begin-

ners in debate, and for those outside the schools. Unlike many handbooks of popular information it appears to be sound in principle, and to offer only wholesome advice. A good deal of space is devoted to telling the novice that he should know his subject and that he should avoid unsupported assertion, but no attempt is made to give instruction in the theory of argumentation, analysis of propositions, classification and testing of evidence, study of fallacies, and practice of brief-drawing. The ordinary rules of brief-drawing are not mentioned, and the one sample "brief" used illustratively is not a brief at all, but a rather amorphous outline. What the book does do is to furnish an abundance of practical suggestions as to the gathering of material. There is a list of two hundred and fifty debate questions, and a bibliography of references "pro" and "con" covering twenty-seven of the most popular questions; and there is a rather comprehensive treatment of the question of Philippine independence from the debater's point of view by way of illustration. The book should be particularly useful to those of little library experience, and to those who are looking not for a textbook on argumentation or debate, but for a supplementary collection of time-saving references.

J. D., Jr., *University of Pennsylvania.*

How to Debate. By Robert Weston Babcock and John Henderson Powell, Jr. J. B. Lippincott Co., Philadelphia and Chicago. Pp. 288. $2.00.

The authors of this book have stated, in the preface, a twofold purpose for offering another text on this subject: (1) To show in a more concrete way "not only what the student should do in his preparation of his debate, but how he should do it." (2) To offer a text wherein the instructor's legitimate field has not been trespassed upon.

To fulfill the first of these ends a twofold device is used; examples are taken from student debates instead of from "acknowledged masters," and an "exemplification of the rules" is placed at the end of each chapter which permits of such treatment. In the opinion of the reviewer this first end is achieved, though not perhaps to a greater degree than in several other texts. The wisdom of using models from student debates instead

of from "acknowledged masters" may be questioned by some—is questioned by the reviewer—but the "exemplification of the rules" is a real aid to the student.

As to the second of these objects—to refrain from trespassing on the legitimate field of the instructor—the reviewer frankly confesses skepticism both as to its value and its accomplishment. Upon this point the authors have expressed themselves to this effect: "If the instructor agreed with all that was said in the text [of other books on debate], there was little need for him, provided, of course, he made sure the text was studied. If he did not agree with the text, he was forced to be satisfied with it for fear of confusion worse confounded." Just how the authors proposed to meet this dilemma was not stated, unless in the following explanation taken from the preface: "The authors believe that the prime prerequisite of successful argumentation is clear thinking, that no one who is mentally lazy or incompetent can profit much by the study of argumentation. Consequently, certain words and phrases that require thought have been purposely incorporated in the text. If the student is unwilling to look up in a dictionary the meaning of the word 'recidivist', for instance, he will not get much benefit from the study." Fortunately, however, the book is written in a style simpler and clearer than the authors would lead us to believe.

In the main, the material of this book, *as far as it goes,* is conveniently organized and clearly presented. Preparatory steps in debating, issues, briefing, evidence, argument, fallacies, and refutation are taken up in turn and expounded, illustrated and applied. A discussion of delivery and speech composition is also included. Some critics, of course, will not agree with the authors that "the issues are . . . usually three in number" or that speeches should always be written and memorized; yet, subject to such individual criticism, teachers will find that, as far as it goes, this book is authoritative.

As far as it goes—for attention should be called to the omission of several aids which many teachers desire or expect to find in a book of this kind, to-wit:

1. A chapter outline at the beginning or ending of each chapter.
2. An appendix with material for student exercises in the study of evidence, argument, fallacies, briefing, etc.
3. A comprehensive treatment of *persuasion* and its place in argu-

mentative discourse. This phase of argumentation, which has claimed increasing space in recent texts, is hereby given only a casual reference and given no separate or special treatment.

4. *An index!*

Considering this last omission, we wonder why the publishers insist it is worth two dollars.

W. N. BRIGANCE, *Wabash College.*

Composition and Rhetoric by Practice. By WILLIAMS and TRESSLER. Heath, 1923. Pp. 472.

Here is a high-school text on writing and speaking that deals adequately with both. Such books are rare, and this accordingly should commend itself to numerous teachers. It is a practical book in two senses: it gives prominence to practice, though it neither excludes nor minimizes theory; and it contains material for the four years of a high-school course, which means that budgetary considerations (often decisive) are taken into account.

The book is divided into two parts: exercises in speaking and writing, and the sentence and the word. With this grouping, teachers are enabled to use the material in such order as they think best, and to vary the order to meet the needs of different classes. For teachers who want guidance, a chart is provided indicating the selection of material for each year of the course, with variations suited to the length of the course.

The book provides the usual grammatical and rhetorical instruction—provides it in simple, clear, and teachable terms Particularly worth while is the chapter on the right word. Here it will be appropriate to discuss principally the chapters dealing with speech. The authors begin with conversation, because that is the pupils' starting-point, and because the first problem with high-school students is to instil a desire to use language well in every-day life. Some directions for oral work are given in the chapter on narration; but the major sections on public speaking are the chapters on extemporaneous speaking, on argument, and on reading and reciting. These chapters are both sound and practical, as is the whole book. The authors' point of view is an excellent one, well maintained throughout. It is to lay down a few principles at a time, and then illustrate them so fully that the pupil actually gets a mental grip on them. It is, furthermore, to emphasize selection of profitable subjects, clear defini-

tion of the aim of a piece of work, careful planning in advance, accuracy, self-criticism, and open mindedness. Evidently, the authors have found a common ground for writing and speaking; equally evident is it that they understand not only their subject, but the mental processes of those whom they teach.

One or two small items in this excellent book may be questioned. Is it advisable to tell the extemporaneous speaker to "build paragraphs" (p. 99)? The danger is that the student may think of his speech as a composition—may visualize it on paper. The authors do not indicate how much use of the criticism outline (for students' use in discussing each others' speeches) they encourage. There is a danger of artificiality here. Finally, one may record an objection to the authors' ban on the single subtopic in outlining (p. 58). Thought of as support rather than as subdivision, the single subtopic is defensible.

All told, Messrs. Williams and Tressler have produced a well-balanced book, that should meet the needs of a number of teachers throughout the country. Their style is simple, direct, and eminently concrete. Their fund of exercises and illustrations reflects years of thoughtful and observant teaching.

H. A. WICHELNS, *University of Pittsburgh.*

Getting Ahead as a Teacher (Five Chapters, Partly Autobiographical, with an Introduction by Calvin Coolidge, President of the United States). By CHARLES W. DUKE. Handy Book Corporation, Harrisburg, Pa., 1923. Pp. 194.

This brief volume, of which President Coolidge has thought well enough to write for it an approving introduction, is made up of appreciations of, and quotations from, five persons who have made life a success by sticking to the teaching profession. In each case, inspiration for living seems to have come from regarding teaching as "*the* great adventure," using William Lyon Phelps' estimate, rather than regarding the teaching job as a temporary makeshift leading to so-called better things.

Dr. Thomas E. Finegan's counsel to each teacher is to get inoculated with the teaching germ, to fit himself for big things—and the big thing in teaching will come to him. Miss Charl Ormund Williams says that "anyone who can successfully manage a one-room school in present-day America" can fill any ad-

ministrative position—"if he wants to." She herself has been chosen president of the N. E. A. because of her success as a county school superintendent in her native Tennessee. "Have a policy and stick to it," is her motto. That of John James Tigert, United States Commissioner of Education, is like unto it. It is: "Keep your eyes open for the opportunity and go after it." He was not afraid to be the first man in Kentucky to go after the Rhodes scholarship—and get it. Mr. Tigert says that if we fail as teachers it is because "we are too timid or too lazy or lack vision and initiative," while Dr. Edwin C. Broome, Superintendent of the Philadelphia public schools, "points his guns high" and, though he cannot see the target, "he has the range and has hit high marks all through his teaching career."

These five successful teachers have sent out the search-light of their experience to flood the field for those who have narrower vision or restricted opportunity. This book suggests that anyone may do big things educationally if he will only go after them; and those of us especially interested may well remember that the field of speech work is easily within the scope of this possibility. The book is worth reading for the inspiration it may afford to anyone inside of the circle named Education.

CORA E. EVERETT, *State Normal School,*
West Chester, Pa.

S. P. E. Tract No. XVI. *Logic and Grammar.* By OTTO JESPERSEN; *Great and Little Britain.* By D. MACRITCHIE and W. H. STEVENSON. Clarendon Press, 1924.

The sixteenth tract of the Society for Pure English contains two titles: the first, *Logic and Grammar,* by the celebrated Danish philologist, Otto Jespersen; and the second, *Great and Little Britain,* a discussion by D. MacRitchie and W. R. Stephenson growing out of the Society's fourteenth tract on the words *Briton, British, Britisher.* To readers of the QUARTERLY JOURNAL the first article will be of greater interest. Everything Jespersen writes commands a hearing. Through the accident of his Danish birth he views the English language with a detachment few of us can attain, and he is always original and stimulating. On the present occasion he is concerned with the question to what extent language is logical. The logician insists that language be

strictly logical and quarrels with it when it is not. The philologist frequently says it has nothing to do with logic, that language is not so much a logical as a psychological matter.

With both of these views Jespersen disagrees. But his dissent is most emphatic from the view of the logician. The logician says, "From the sentence 'an elephant is an animal,' it is legitimate to conclude that a grey elephant is a grey animal, but not that a small elephant is a small animal;" and he condemns language as illogical. But, says Jespersen, such a conclusion is not justified. The word "small" is a relative term meaning "relatively smaller than would normally be expected" and is no more ambiguous "than 'long' is ambiguous, because in one connection it may refer to centuries ('long before the birth of Christ') and in another to minutes ('I waited long to catch his eye')." From this point of view Jespersen discusses the double negative, questions of gender and tense, and suggests what seems to him a more reasonable plan for arranging the facts of English grammar than the conventional classification usually found. It is interesting and suggestive, but whether one is convinced or not, he can hardly come away from the reading of this short paper without having had his thought stimulated concerning the problems of language and grammar and his view broadened.

ALBERT C. BAUGH, *University of Pennsylvania.*

IN THE PERIODICALS

ARTICLES REVIEWED

BEVERIDGE, ALBERT J., *The Art of Public Speaking.* Headline article, The Saturday Evening Post, April 26, 1924.

One of the foremost orators of the country tells a popular audience what to do and what not to do in order to speak effectively. His point of view is simple and sound, and quite in accord with the best teaching in the schools and colleges. One might quarrel with his statement that "oratory is an art in the sense that music, painting, sculpture, and the like are arts, or rather phases of art, since art is one and the same thing however manifested." It appears, however, that his definition of art in this connection is merely that of an activity requiring a high degree of skill and training; the distinction between the Fine Arts and the Useful Arts, between æsthetic and utilitarian purpose, between exhibition and communication, seems not to have occurred to him.

He summarizes his principles in two groups of rules. "As to composition and structure of speech," he says, "the rules of the art may be summarized thus: Speak only when you have something to say. Speak only what you believe to be true. Prepare thoroughly. Be clear. Stick to your subject. Be fair. Be brief." After a discussion of each of these he continues: "The rules of delivery may be indexed thus: Speak quietly and naturally. Be serene, never pompous. Enunciate distinctly. Control emotion, never get excited. Dress well, neither negligently nor with ostentation. Suppress the craving for applause. Stop when you are through."

Mr. Beveridge exalts sincerity in speaking above everything

else, and, like Roosevelt, denounces the practice of debating without conviction for the sake of mere facility.

J. D., Jr.

MacKaye, Percy, *Untamed America*, Survey, LI, p. 326. January 1, 1924.

A comment on the author's sojourn in the Kentucky mountains, describing some of the mountain background of his play, *This Fine-Pretty World*. Percy MacKaye of course is a poet, and as such he sees truth even when it is too vague and invisible for the average observer. However he does not always get what the photographer calls "clear-cut definition" of his pictures; his focussing wavers a little. So far as one can judge from a six-page magazine article, Mr. MacKaye has penetrated more surely to the truth of mountain life than most others that have written about it. He calls the natives "shy wildflowers of the human spirit. Their oneness with nature is integral to the character of the mountaineers." He has discovered that they are pioneers, whose characteristics are independence, leisure, and freedom from greed. He listens with delighted enthusiasm to "the vividly imagined thought, and its expression in a speech of amazing freshness and plasticity." It is always spoken, not written, thought. "Its constructions are as sensitive to natural rhythms as the speech of the ear-trained audiences of Marlowe and Shakespeare." He pleads for a natural, non-standardized, uncompelled life; for some sort of education that shall not destroy the distinctive identity of these ancestral Americans.

The reviewer knows nothing of MacKaye's play, except for a quotation from it in the Literary Digest; in this, the language is not at all true to the mountain speech, but exaggerated, and quite impossible. However, much must be forgiven to the perspective of a poet.

J. W. R., *Berea College*.

Barnard, Eunice F., *Radio Politics*, The New Republic, XXXVIII, 485, p. 91. March 19, 1924.

Lindeman, E. C., *Radio Fallacies*, The New Republic, XXXVIII, 490, p. 227. April 23, 1924.

These two articles present almost opposite views. Miss Barnard takes very seriously the effect of the radio upon political

campaigns. "Potentially the radio gives every member of the electorate the possibility of a direct reaction to the candidates themselves. It does reproduce to some degree, for the first time in the United States, the conditions of the Athenian democracy where every voter, for himself, could hear and judge the candidates." She thinks, however, that the radio speaker cannot utilize crowd psychology. "For though one addresses a million people at once he can count on no group response. . . . They do not, they cannot react upon him or each other. He cannot sense their feeling. He cannot adapt himself to them. There is no mutuality, no emotional give and take between speaker and audience. . . . It is his sheer personality against each of theirs."

Mr. Lindeman discounts the influence of the radio, attacking most strongly the idea that increasing such modes of communication necessarily increases mutual understanding and improves human relations. "To be in contact with another person is no guarantee that the contact will be fruitful, creative, or even pleasant. . . . The important factor in human communication is not contact but content. . . . The probabilities of improved relations as a result of increased contacts are in all likelihood diminished when the increased contacts come by way of secondary modes of communication. Few people display an adequate sense of their personalities over the telephone. . . . We may hear a politician's voice over the radio but we do not thereupon put on our coats and hats and hasten to the ballot-box to deposit our votes. . . . It is probable that our final responses (judgments) would be more accurate if all of the senses and other stimuli-receptors were involved. If we could hear, see, taste, smell, and touch the politician we might be in a position to make up our minds about him. . . . Neither the radio nor the cinematograph provide adequate stimuli for the selecting, deciding, learning process." H. H. H.

Christian Science Monitor, April 14, 1924, Special London Correspondence, headed, *Wireless May have Far-Reaching Effect in Standardizing Speech.*

"Daniel Jones, professor of phonetics at the University of London, is of the opinion that the use of wireless may be the decisive factor in the solution of what is admittedly a difficult prob-

lem—that of the standard pronunciation. . . . A universal sameness in pronunciation would undoubtedly rob oratory of much of its attraction. The greatest parliamentary orator of the Victorian era—Gladstone—never lost the 'burr' which caused his speech to be described as Oxford superimposed on Liverpool. Mr. Chamberlain's speech is distinctly 'midland.' Lloyd George with a standardized pronunciation would lose one of his most distinctive characteristics; and even the dropped aspirates of Will Crooks were expressive of his individuality.

"On the other hand standardization is supported by several such strong arguments that people like Professor Jones, who is a recognized master of phonetics, have lately been converted from opposition to support. Variations of speech from place to place are so great as to make communication difficult between people who, it must be remembered, are nominally speaking the same tongue."

The writer mentions that Professor Ripman favors a British Imperial and American conference to decide upon a standard pronunciation; others have suggested that the pronunciation of Forbes-Robertson be accepted. Once a standard were agreed upon, it could be promulgated through the phonograph, the radio, and the schools. H. H. H.

Cross-Examination, American Law Review, LVIII, 1, p. 146. January, 1924.

Part of an address by Judge MacKenzie of Saskatchewan before the Manitoba Bar Association. There are several references to publications and comments helpful to intending lawyers as well as to those interested in dialectic.

FRANK, GLENN, Editorials in The Century, January and April, 1924.

Rather sound attacks on present politico-governmental practices, with suggestions for the proper training of statesmen along Isocratean lines; liberal quotations from Dr. Jacks and Schweitzer. "Government by talk has clearly broken down. . . . The new politician will be more the engineer and less the stump speaker."

MASON, GREGORY, *Chautauqua: Its Technique*, The American Mercury, I, 3, p. 274. March, 1924.

An attack upon the chautauqua, its managers and its audiences, as a hopelessly bourgeois institution; the author, as a sometime practitioner, tells the successful tricks and attitudes of the chautauqua speaker.

MOORE, MARIANNE, *Sir Francis Bacon*, The Dial, April, 1924.

A brief study of the pungency and aptness of the prose style of Bacon, with special reference to story-telling and *bon mots*.

PHELPS, WILLIAM LYON, *As I Like It*, Scribner's, February, 1924.

A sarcastic *expose* of Duse as an actress, with detailed suggestions on lighting and interpretation of Ibsen's *Ghosts* (p. 229). Some notes on story-telling (p. 230).

RICHARDSON, G. F., *Story Animals*, Yale Review, January, 1924.

A delicious essay on story-telling and the genera, habits, etc. of animals used in story-telling.

ROLLAND, ROMAIN, *Mahatma Ghandi*, The Century, December, 1923, January and February, 1924.

Contains an unusual study of methods of mob-leadership; analysis of how to study needs of audience or followers, how to arouse them to action, and guide them without losing control, how to use pamphlet and propaganda as well as the spoken word.

STOCKS, J. L., *Two Books on Philodemus*, Classical Review, February-March, 1924.

One of the two books covered by this review is *The Rhetoric of Philodemus*, translated and with commentary by H. M. Hubbell, New Haven, 1920.

GENERAL EDUCATIONAL PUBLICATIONS

(Edited by GILES WILKESON GRAY, University of Illinois)

AIKINS, HERBERT AUSTIN: *Casting Out a Stuttering Devil;* Journal of Abnormal Psychology and Social Psychology, 18:137. July-Sept. 1923.

Audibility of Consonants; Science, 59: Feb. 22, 1924. No. 1521. Supplement, p. xiv.

BLOCH, O.: *Langage d'Action dans les Premiers Stades du Langage de l'Enfant;* Journal de Psychologie, 20:670, 1923.

BLOSSER, MARY: *A Fifth Grade Oral Language Project;* Normal Instructor and Primary Plans, 31:37, May 1922.

BROWN, GERTRUDE: *Oral and Written Composition in the Intermediate Grades;* The Kansas Teacher, 18:7, Nov. 1923.

GARTEN, MEREDITH: *Emporia's Better Speech Year Campaign;* The Kansas Teacher, 18:17, Nov. 1923.

GAULT, ROBERT H.: *Experiments in Tactual Interpretation of Oral Speech;* (Abstract) Psychological Bulletin, 21:97.

GILLETT, L. H.: *Why Dietitians Should Believe in Oral Hygiene;* American Physical Education Review, 27:318, Sept. 1922.

GIVLER, ROBERT C.: *The Psychological Effect of the Elements of Speech in Relation to Poetry;* Psychological Monographs, 19: No. 82.

GRAY, W. S.: *The Anticipation of Meaning as a Factor in Reading Ability;* Elementary School Journal, 23:614, April, 1923.

GRAY, W. S.: *The Importance of Intelligent Silent Reading;* Elementary School Journal, Ibid, p. 348.

GREUNBERG, B. C.: *Asymmetrical Oratory.* Science, n. s. 58.32, July 13, 1923.

HARVEY, P. CASPAR: *How Shall Debates be Judged?* Journal of the N. E. A., 13:106, March 1924.

History of the Oxford Union, Edinburg Review, January 1924.

HOPKINS, ALBERT A.: *A Theatre Without a Stage;* Scientific American, Apr. 1924.

HUNTER, W. S.: *The Nature of "Consciousness;"* Psychological Bulletin, 21:85 (Abstract).

Is the Conception of the Unconscious of Value in Psychology? Symposium. Mind, n. s. 31:413, 1922.

JOHNSON, M. E.: *Better Speech and Latin;* English Journal, 12:416, June 1923.

KOCH, H. L.: *A Neglected Phase of the Part-Whole Problem;* Journal of Experimental Psychology, 6:366, October 1923.

LEVINE, MICHAEL: *The Correction of Speech Defects at the High School of Commerce;* Bulletin of High Points, 5:9; December 1923.

LEWIS, CHARLES LEE: *Phonetics and Syntax;* English Journal, 13:22, January 1924.

"Lip Laziness;" Educational Journal, 24:154, November 1923.

LYMAN, R. L.: *How High School Seniors Explain Common Errors in Reasoning;* English Journal, 12:293, May 1923.

LYMAN, R. L.: *A Study of Twenty-four Recent Seventh and Eighth Grade Language Tests;* Elementary School Journal, 24:440, February 1924.

MARSHALL, IVA R.: *The Value of the Debate in High School;* The High School, 6:159, October 1923.

MOORE, ANNIE E.: *A Quantitative Study of Oral English in the Primary Grades;* Teachers College Record, 20:265, May 1919.

MURPHY, G.: *Types of Word Association in Dementia Praecox, Manic-Depressive, and Normal Persons;* American Journal of Psychiatry, 2:539, 1923.

National Council of Teachers of English; American Educational Digest, 43:204, January 1924.

Oral English in Daily Recitation; Educational Journal, 23:119, December 1922.

OTIS, ARTHUR S.: *Do We Think in Words?* Psychological Review, 27:399, 1920.

PATTERSON, SAMUEL W.: *How Shall the Teaching of English Expression be Improved?* Educational Review, 67:11, January 1924.

PEAR, T. H.: *Imagery and Mentality;* British Journal of Psychology, 14:291, January 1924.

PERKINS, HENRY A.: *The American College;* North American Review, 219:533, April 1924.

POLON, ALBERT: *The Growth of Psychotherapy and the Evolution of Psychoanalysis;* Mental Hygiene, 7:55, January 1924.

POUND, LOUISE: *Pronunciation in the Schools;* English Journal, 11:474, October 1922.

PRENTISS, HENRIETTA G.: *What Matters in Speech?* English Journal, 10:489, November 1921.

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SEARSON, J. W.: *Determining a Language Program;* English Journal, 13:99, February 1924.

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STINCHFIELD, SARA MAE: *Formulation and Standardization of a Series of Graded Speech Tests;* Psychological Monographs, 33: No. 2; Whole Number 149, 1923.

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TROLAND, L. T.:*The Physical Basis of Nerve Functions;* Psychological Review, 27:323. 1920.

NEWS AND NOTES

NEWS OF THE DEPARTMENTS

The QUARTERLY JOURNAL for February, 1924, contained a brief account of the "before and after taking" method of debate judging as used in the debate between Western Reserve University and Washington and Jefferson College. At the Dartmouth-Columbia debate this year, a similar experiment was tried, except that the decision of the audience was supplementary to the customary judges' decision on "the merits of the debating."

As each member of the audience entered the hall, he was provided with a ballot, both sides of which bore the following statement:

"I am
Strongly favorable_____
Slightly favorable _____
Neutral _____
Slight opposed _____
Strongly opposed_____
to joining the World Court."

One side of the ballot was labeled "before the debate," the other side, "after the debate." This manner of printing the ballots made it possible to trace the shift of any individual's opinion without issuing him two ballots numbered in duplicate, as suggested by Mr. Hudson. The hearer recorded his position on the World Court both before and after the debate by checking the word which most nearly expressed his conviction, the chairman of the meeting making it clear that the voting had nothing to do with the decision on the merits of the debate.

Exactly one-third of the audience recorded at least a slight shift of opinion as a result of the discussion. By a simple arithmetical calculation it was possible to determine whether the audience as a whole had been influenced toward support of the World Court or against it. The figures indicate that that hypothetical, but very importat individual, "the average person in this audience," was slightly predisposed toward the World Court before the debate, and that debate strengthened his belief. This may mean that the affirmative speakers were more effective debaters than their opponents, thus corroborating the decision of the judges; or it may merely mean that the argument in support of the World Court is inherently superior to the argument that may be presented against it. If we disregard the distinction between "strongly favorable" and "slightly favorable," and between "strongly opposed" and "slightly opposed," the distribution of votes was as follows:

Before the debate	After the debate
Aye ----- 58	Aye ----- 64
No ------ 19	No ------ 20
Neutral-- 13	Neutral-- 6

It is apparent from these figures that the new converts to the World Court were won from the neutral group; which recalls the old political campaigner's advice: "Talk to the man on the fence; he will swing the election and you can't convince the opposition anyway."

W. E. U.

For the purpose of effecting closer coöperation between the larger universities and colleges on the Western Coast, the PACIFIC COAST PUBLIC SPEAKING LEAGUE was organized in March, 1923. Ten institutions sent faculty and student representatives and several days were devoted to discussion of problems in intercollegiate debating. Stanford University, University of Southern California, University of Oregon, Reed College, Oregon Agricultural College, Washington State College, University of Idaho, and Whitman College, are now members of the conference. Among other innovations, the League is sponsoring an Extempore Speaking Contest to be held annually, at meetings of the League. The first contest was held in November, 1923, at Eugene, Oregon. The next meeting will occur this fall at Stanford University, Palo Alto, California. Pro-

fessor J. G. Emerson, of Stanford University, is president for 1923–24.

At the Speech section of the Michigan Schoolmasters' Club meeting in Ann Arbor early in April, plans were completed for organizing Speech sections for each of the divisional meetings of the Michigan State Teachers' Association, held annually in November. At present, but one phase of Speech work is there represented, the field of corrective work in speech defects. Miss Lousene Rousseau, of the Western State Normal, Kalamazoo, is chairman of the section for the State Teachers' Association, and Professor H. L. Ewbank, of Albion College, is in charge of the work in the Schoolmasters' Club.

Knox College has completed this year its third year of successful experimentation with the open-forum no-decision type of intercollegiate debating; but this year has been unique, in that the whole schedule of debates for both men and women, including five debates on the home floor and two abroad, has been on this basis.

The most brilliant debates were, without doubt, against the Universities of Wisconsin and Illinois, conducted as after-dinner discussions before the local Kiwanis Club in the first instance, and the Rotary Club in the second. Both clubs were enthusiastic in their praise for this new type of intellectual contest.

One of the unusual regulations employed in the university debates was the exclusion from the audience of all college students who were not specially invited as guests of the club members. The result of this regulation was to make most of the students feel that it was a great privilege to secure admission.

The experience of Knox College seems to establish the fact that, with the open-forum system, interest in debate on the part of students, faculty, and towns-people is far greater than it ever was before under the old type of decision contest.

The dramatic productions of the Iowa State College at Ames form quite an impressive list for one year. The Iowa State Chapter of National Collegiate Players presented "Captain Applejack;" the Public Speaking Council produced "The Taming of the Shrew;" the Sophomore Class presented a program of one-act

plays, comprising "Figureheads," "Phipps," "The Finger of God," and "The Ghost Story." Other programs included "Feed the Brute," "Wurzel-Flummery," and "The Six Who Pass While the Lentils Boil." Each semester the Play Production class prepares several programs. This semester the production included "Clarence," "The Will," "The Truth," and two programs of one-act plays.

A ruling recently issued by the Los Angeles High School should be of great interest to teachers of Speech, at least in showing the way the wind is blowing. Henceforth, all students who are graduated by the school must be proficient speakers. Under the plan the school proposes to test all seniors, and those who fail to come up to the requirements will be required to take a course in public speaking. The Los Angeles *Evening Herald*, in enthusiastically endorsing the plan, says: "Educators all over the United States are awakening to the truth that education without speech is like paint without a brush, but it remained for the local school to put the much-discussed theory into actual practice."

The girls' debating team of Colorado Agricultural College has just returned from an interesting debating trip which took them as far as Michigan. Among the ten schools they debated were Kansas State Agricultural College at Manhattan, the Kansas State Normal at Emporia, Michigan Agricultural College at Lansing, Western State Normal College and Kalamazoo College at Kalamazoo, and Parsons and Simpson Colleges in Iowa. The League of Nations and the World Court were the subjects debated. Professor W. Griffith Parker accompanied the team on the trip.

For the past several years a triangular debating league, formed from the literary societies of the Millersville, Shippensburg and West Chester State Normal Schools of Pennsylvania, has been holding an annual contest. The question for debate this year was the restriction of immigration by the present method.

A new Tri-State Debating League has been formed between the men of the Western State Normal, Kalamazoo, Michigan, the Bloomington State Teachers' College in Illinois, and the Oshkosh

State Normal in Wisconsin. The question for debate this year is unemployment insurance.

The two sectional inter-state contests of the Inter-Collegiate Oratorical Association were held at Notre Dame, Indiana, and Kansas City, Kansas, April third. The final contest was held at Northwestern University, April twenty-fourth.

The annual contest of the Northern Oratorical League, comprising most of the schools represented in the Big Ten Conference, was held in Ann Arbor, at the University of Michigan, the second of May.

NORMAL SCHOOL NOTES

The Teacher Training Schools of the country are doing excellent and interesting work in speech training, public speaking, debate, interpretation, dramatics, story telling and all of the phases of Speech for which our QUARTERLY stands. Heretofore, Normal Schools have not often been represented on the pages of our paper nor heard from in our Conferences, not so much, perhaps from natural modesty, as because they have never formed the habit. But it is an excellent habit to acquire, and we hope from now on, to cultivate it so vigorously that no number of the QUARTERLY will appear without some notes concerning the spoken work in the Normal Schools of our various states. Think what a real inspiration it will be for us of the East to know what speech teachers in the normal schools north, south and west are doing. Then, too, perhaps the sleepy old East may have a point or two that will interest even the Far West. So please, Teachers of Speech in all the Normal Schools in the country, please send short notes of your most interesting doings to the Assistant Editor for Normal Schools (Miss Cora E. Everett, State Normal School, West Chester, Pennsylvania), and let us have this helpful interchange of Speech doings among teachers of the many training fields. C. E. E.

Pennsylvania state normal schools this spring held their third annual general conference of teachers. Last year, at West Chester, the Speech teachers had an extended discussion concerning the content of a general course in speech for prospective teachers. The

substance of the report submitted by them to the State Department was published in the June QUARTERLY, 1923. This year, at the Indiana (Pa.) conference, the meeting is to take the form of a short report from each teacher present, on some phase of her work for the present year. This should prove particularly suggestive and valuable. Unfortunately, the date for the Indiana conference is the same as that for the Eastern and New England Public Speaking conference; this will prevent teachers in Pennsylvania from attending both.

The Department of Speech at the West Chester (Pa.) State Normal School is doing some interesting work in Story Telling with the seniors training for the primary grades. Besides the joy of the story, there is nothing much better than story telling for training in good speech and pleasant voice. Miss Bryant's "How to Tell Stories" serves as a helpful guide, but Miss S. Elizabeth Tyson, in charge of the course, sees to it that many books from the library are used by her pupils. An elective in "Dramatization in the Grades," offered by Miss Cora E. Everett, head of the department, proved attractive to many seniors. Among other problems, original dramatizations were worked out with children from the training school. One attractive sketch was for Children's Book Week, when a "Living Book Shelf" was staged. For the enjoyment of all concerned, several one-act plays were studied, two of which, put on at Assembly time, were Yeats's "Pot of Broth," and Field's "Three Pills in a Bottle." The main purpose of the course is, however, to stress the use of dramatization as a useful tool in the lower grades.

PERSONALS

Mrs. E. W. Scripture will give a course in Tulane University this summer upon Negligent Speech; later she will give two courses in the Los Angeles summer school of the University of California—one upon Methods and the Correction of Speech Defects, the other a Demonstration School.

Hoyt H. Hudson, of Swarthmore College, will give courses in Pageantry and Dramatics in the summer school of the Agricultural College, Cornell University.

Readers of the Educational Review will be interested to know

that Frank P. Graves, because of the increasing pressure of official duties as Commissioner of Education of New York, and after four years of service to the magazine, has resigned the editorship, his resignation to become effective after the issue of May, 1924. William McAndrew, Superintendent of the Chicago Schools, becomes editor with the June issue.

W. N. Brigance, of Wabash College, will teach in the summer session of the University of Nebraska this summer.

Charles D. von Neumayer, of the University of California, will spend the summer as a member of the Public Speaking faculty at the Southern Branch of the University in Los Angeles. He will offer a course in "The Fundamentals of Acting."

George Pierce Baker, Professor of English at Harvard University, will offer courses in "Dramatic Writing" and "Theories of Play Production" in the summer session of the University of California.

Glenn N. Merry, of the University of Iowa, will teach in the summer session of the University of California, giving courses in "Speech Theory" and "Extempore Speaking."

Algernon DeV. Tassin, of Columbia University, will offer two courses in the summer session of the University of California, one in the "Fundamentals of Expression and Interpretation" and the other in "Literary Interpretation."

Mrs. Gladys Murphy Graham, formerly Teaching Fellow in Public Speaking at the University of California, will also be a member of the summer session faculty at the University. She will give courses in "The Logic of Argument" and "Extempore Speaking."

NOTICE: The summer address of the editor of the QUARTERLY JOURNAL will be, from **June first to** September twentieth, 3301 Central Avenue, Ocean City, New Jersey.

WILLIAM PIERCE GORSUCH

At Seattle, on the morning of January 11, 1924, Professor William Pierce Gorsuch, Chairman of the Department of Dramatic Art in the University of Washington, entered upon the adventure of the life beyond. He leaves behind him a host of friends who mourn his passing, and a vacancy that can never be quite filled in the faculty of the University.

Professor Gorsuch was born at Amherst, Vermont, October 2, 1871. He was a graduate of Knox College, Galesburg, Illinois, where as a student he won the Inter-State Oratorical Contest, giving an oration on "John Randolph of Roanoke." After leaving college he taught for several years in the Duluth high school. Later, in 1900, he accepted appointment in the Department of Public Speaking at the University of Chicago, where he remained for thirteen years.

In 1912, Gorsuch was appointed a member of the United States Philippine Commission and spent several months travelling and lecturing in the Philippines. He returned to the United States in the same year and in 1913 joined the faculty of the University of Washington, where he shortly became ranking Professor and Head of the Department of Public Speaking and Dramatic Art. He was a member of the Beta Theta Pi fraternity and of the Phi Beta Kappa honorary scholastic fraternity. F. M. B.

ANNA BAYRIGHT CURRY

Mrs. Anna Bayright Curry, for many years Dean of the Boston School of Expression, died on February 22, about two years after the death of her late husband, Dr. S. S. Curry. Mrs. Curry was for many years an able administrator and an exceptional teacher of expression. Her literary ideals were high and her artistic instincts fine. She had much to do with establishing and maintaining the scholarly and artistic standard which this School of Expression set for itself. Mrs. Curry was a woman of unusual power. She not only maintained a home and brought up a family, but, through her teaching and personality, made her unique influence felt keenly by many pupils in various sections of our country.

C. E. E.